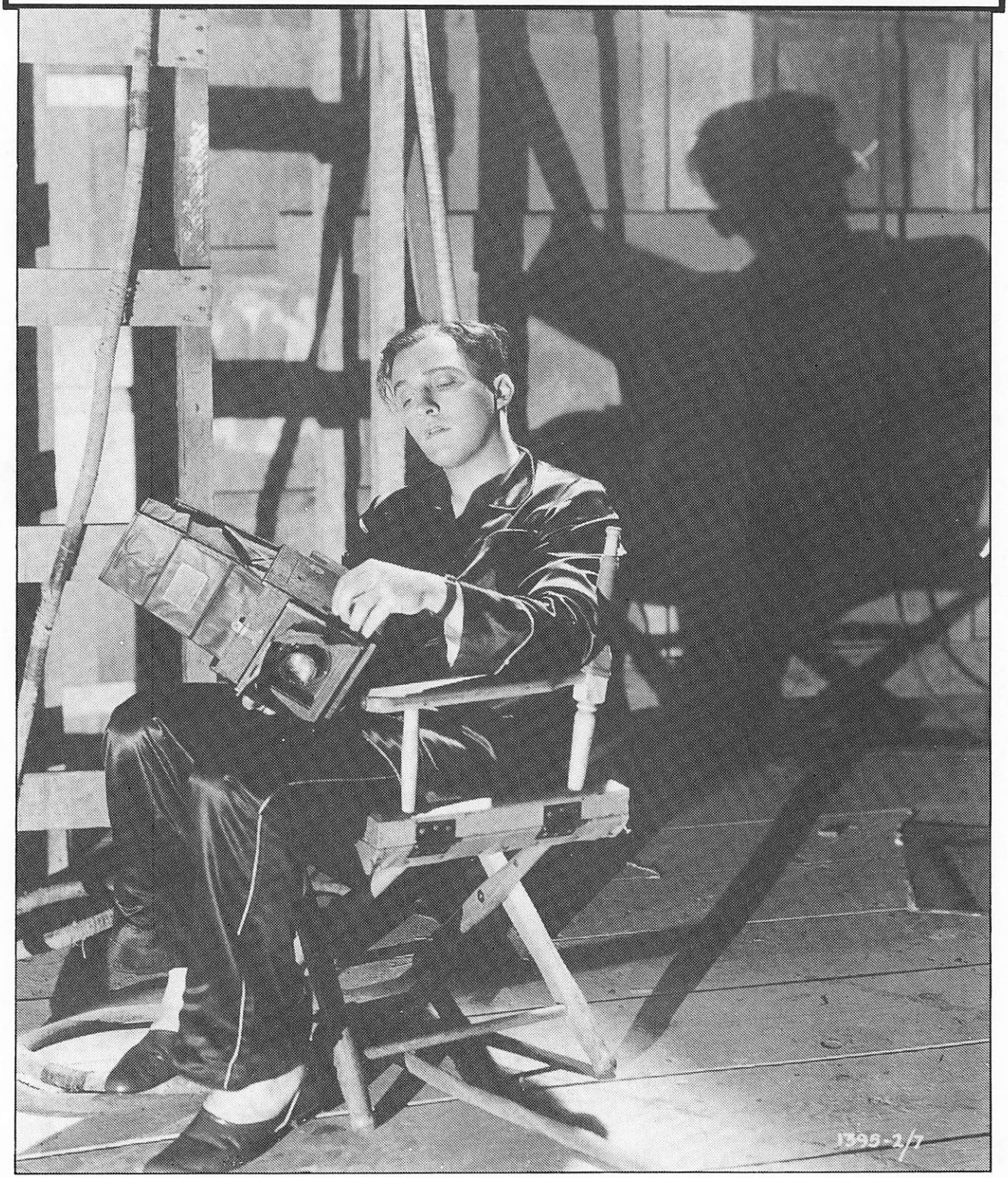
BING

DECEMBER 1992

No. 102



THE INTERNATIONAL CROSBY CIRCLE

THE INTERNATIONAL CROSBY CIRCLE

Founded 1950

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REMEMBER — IT'S TIME TO RENEW YOUR SUBS!

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Membership renewals fall due on 1 January on each year, and should be sent, together with remittance to Michael Crampton at the address shown opposite. Subscription rates effective 1 January 1993 are:

UK	£7.00 per annum
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All remittances should be paid in £ sterling, payable to "Michael Crampton — ICC" with the exception of U.S. and Canadian members who should send their remittance in U.S. dollars to F. Wiggins and Australian members who should pay David Currington. For addresses see page 1.
All articles for inclusion in the magazine should be sent to Malcolm Macfarlane.
Any other correspondence concerning membership or other aspects of club affairs should be sent to Michael Crampton.

BING is the official journal of the International Crosby Circle and is published in April, August and December of each year.

Opinions expressed in articles are those of the author and do not necessarily reflect the views of the ICC. All original material c ICC 1992.

Cover photo courtesy Don Haizelden
Rear cover courtesy Guiness Brewing Worldwide Limited c 1992

EDITORIAL

"Everything comes to those who wait" is a line from Bing's "Blue Skies" number "I've Got My Captain Working For Me Now". Whether its origins were Irving Berlin or some wise philosopher of yesteryear, is by the by, but it certainly has a ring of truth in it. Back in 1990, my wife came home with a copy of "The Cliff Richard EP Collection" on a label called "See For Miles". I was impressed by its content — all drawn from rare EPs of the Sixties — and the overall quality of the product, which included some very well researched sleeve notes. So I wrote to Colin Miles, the label's owner, initially suggesting a Michael Holliday release in the same series. Some months went by and I heard nothing until one night, out of the blue, Colin rang me and said "Good idea — can you compile one?" Of course, I said yes and as we talked some more, the conversation turned to Bing. Colin asked if there was enough material for a similar Crosby release. I said there was and Colin invited me to put some suggestions to him.

The Holliday project progressed smoothly and appeared in the shops last year. For a time, it seemed that the Bing release would also go smoothly and then for no reason, MCA blocked it. Nearly a year went by and I began to regard it as a pipe dream. However when a letter arrived from Andy McKaie, an MCA Vice-President, taking us to task for an inaccuracy in BING, I took the opportunity to raise "The EP Collection" with him. No reply except that within weeks, Colin Miles was on the phone to say that MCA had suddenly given their consent.

The next task was therefore to request the 26 masters from MCA. What an eye-opener. In my simple mind, I envisaged that all record companies had "vaults" somewhere, in which all of their history resided — well indexed of course. But it seems not. Of the 26 tracks, MCA couldn't come up with *any* recording of three of them, and could only offer a rather poor dubbed copy of three others. That, plus a mix up over the version of "White Christmas" (we asked for the 1955 from "A Christmas Sing With Bing" only to receive the standard 1947 version) meant that we had to resort to the CEDAR process for seven tracks. That said, so good is the process that it's hard to distinguish them from the pristine 19! The good news of course was that the masters which MCA could supply were truly of excellent quality. So, Andy, if it was you who unlocked the door, our heartfelt thanks.

What else is new? Well, certainly one new Crosby video for Christmas, details of which you'll find inside. Rumours abound as to whether there will be a Volume II of the "Magic Of Bing Crosby". Reader's Digest in the USA have issued a revised Volume I which has an extra 30 minutes of material. Good news perhaps, but it has been suggested that the extra 30 minutes is in place of a second volume. We must wait and see.

You'll find many other goodies inside this Christmas issue. Highlight of it all must be the re-printing of the Bing Crosby 78 listing, for which we must thank Malcolm Macfarlane as well as the original authors. It's

doubtless a sign of the times that the days of producing sound by rotating a needle around some circular grooves are nearly over. For many members, that's a source of regret. Its nice therefore to have the opportunity to present a definitive listing of how it all began. As well as the 78 listing, all the regular contributors are here — Lionel, Bert, Leslie and Keith. John Marshall continues his annual tribute to Bing in the pages of "Variety" and there are one or two specials as well. Post, printing and patience permitting, you will be reading this in good time for the Christmas season and I hope that it adds a little to the Yuletide glow.

BING 102 sees the end of my stint as editor. It seems only two minutes since we were debating whether BING 92 would actually be the end of the road. Its been a great pleasure to have been involved in the 10 issues since then and to have played a part in making the magazine something that we can all feel proud of, and appropriate to Bing's standing in musical history. I'll remain of course an avid reader and if the new editor will have me, an occasional contributor. Malcolm Macfarlane will pick up the reins from here-onin and I have no doubt that he'll take the magazine on to new heights.

Last but not least, a very merry Christmas to you all.

Ken Crossland

SECRETARY/TREASURER'S REPORT

This 102nd issue of BING is cause for celebration in that the journal has now been published on ten occasions since your new team took over the management of the club. However, we must temper our delight in the knowledge that our able Editor **Ken Crossland** departs his chair with the publication of this issue.

Ken's direction and influence have been much in evidence these past ten issues and we must congratulate him for his work. Ken's style has helped make the new look BING a respected magazine in the world of 'Crosbyana'. Well done Ken and may I wish you every success in your future endeavours.

Ken has worked closely with his friend and co-editor Malcolm Macfarlane and Malcolm now succeeds Ken. The position of assistant editor remains open and we will be pleased to hear from any enthusiasts who wish to help Malcolm, especially a member who is keen to handle 'One Sweet Letter From You'. Please contact Malcolm if you are keen to take on the post.

NEW MEMBERS

Mr.R.E.Sharp of Ilford in Essex wrote to express his admiration of the BING journal and he reminded us that his name had not yet appeared in print. Welcome to Mr. Sharp and also to the following enthusiasts who have joined us since the last issue.

NEW ZEALAND

Jill McAlister, 84 Fraser Cresent, Upper Hutt, Wellington.

Jill is compiling a second Bing Crosby Songbook and she would be interested to hear from anyone who could help her obtain sheet music and scrap books of Bing.

DENMARK

Bertel Dueholm reached us via Leslie Gaylor and Lionel Pairpoint and we extend a special welcome to our first Danish member.

UNITED STATES

Gary Giddins whose photograph appeared in BING 101 hails from New York.

CANADA

Paul-Emile Corbeil of Quebec.

AUSTRALIA

Bruce Argyle, Doug Noble and Richard Malpass.

Richard is 16 years young and we hope that he will take a keen interest in the ICC. Bruce is a broadcaster. All three join us via David Currington and their state is New South Wales.

ENGLAND

Geoff Milne (Hants). Clive Menadue (Mid-Glam.), Dick Lillico (Tyne & Wear), John Colvill (Essex) and Peter Whitehouse (Beds.).

Geoff is an old friend of the ICC and his knowledge of Bing's recordings is encyclopaedic. It was Geoff who provided extensive information to assist with the compilation of the much sought after 'Road to Bing Crosby' discography and his work with LPs and CDs is well known. Welcome Geoff.

Welcome indeed! to all new members and may your stay with us be long and fruitful.

DONATIONS

It is a privilege to report the following generous donations from members and we are fortunate to have the support of such loyal friends.

Leeds — Marq Stankowski raffle	£90
Leeds — Don/Peter Haizelden	£20
Hollywood Palace tape G. Harwood	£39
Tom White, Joe Baron, Jill McAlister R.E. Sharp, Lionel Pairpoint, George Harwood, Tom Matthews, and donation from advert	£63

A magnificent sum of £212 which will be used wisely in the interests of members.

LEEDS 1992

Our 27th annual event has quickly passed and Phil Morgan will report in detail elsewhere. For me it was a pleasure as always to meet friends old and new and we were honoured on this occasion to listen to the reminisences of George O'Reilly of Dublin. George was a friend of Bing's for over 25 years and members will be pleased to note that George has agreed to share his memories with us in future issues of BING.

My special thanks to Jim Reilly for another excellent video presentation.

Team members met to agree the subscription rate for 1993 and you will be pleased that dues will remain the same for the coming year.

BING IN BELFAST

Jim Lemon and his friends in Northern Ireland arranged a magnificent display of Crosbyana in Belfast Central Library during October 1992. The exhibition caused quite a stir and even the librarian became excited about Jim's tribute and we urge any members living near to Jim to contact him with a view to arranging similar tributes in their local libraries.

We are grateful to Jim and his helpers for their industry in making this tribute possible.

ALAN ANDREWS

Mr. W.H. Ewart has regretfully informed us of the death of Alan Andrews, a noted expert on the recordings of Paul Whiteman. Alan had been a member of former Crosby Clubs and he was considered to be the leading authority on Whiteman in this country.

Alan could supply from memory detail of Whiteman recordings and he recently gave information to the family for the forthcoming official biography.

Alan's complete collection of Whiteman Memorabilia have been donated to the National Sound Archive of the British Library.

We extend our condolences to Alan's family.

ROUNDUP

It hardly seems possible that it is now 15 years since Bing's death and as the Christmas season creeps up on us once again, we can be certain that there will be commemorative issues of recordings and videos to look forward to.

And thus I will take my leave for this issue and finally may I extend to all members my warmest greetings for the forthcoming festive season.

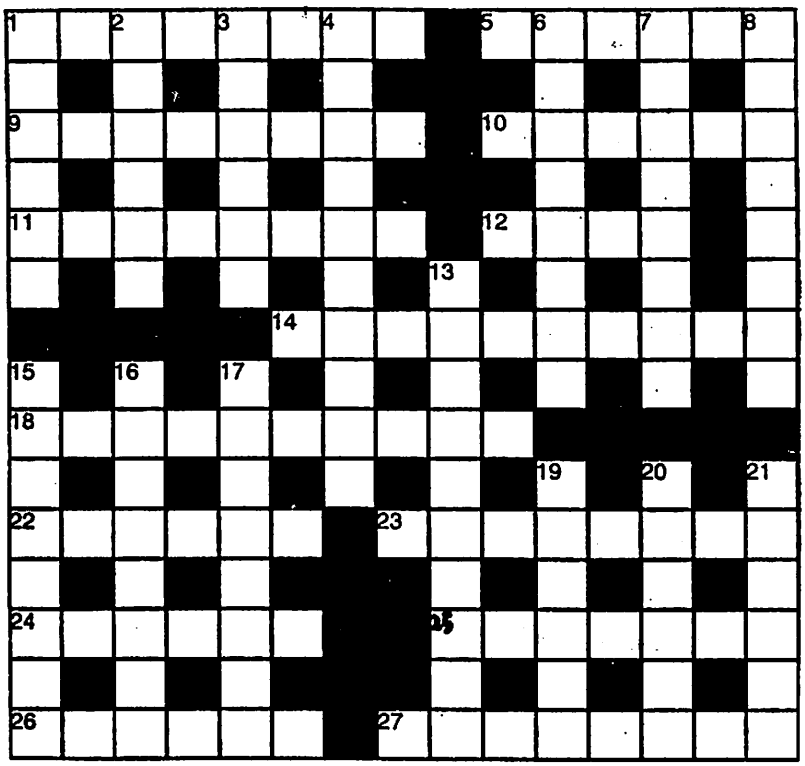
May your days be 'happy and bright'.

Until April, Aloha.

Michael Crampton

CROSBY CROSSWORD

Member George Patmore supplied this teaser for the Christmas season. For those of you who find the old grey matter "atrophied by the passage of years" (who said that?), you'll find the answers on page 23



ACROSS

1. This pallid gent employed young Bing (8)
5. Restitched morning coat gives Bing's birth-place (6)
9. An up tempo bleached shilling (3, 5)
10. (That one day) (8)
11. Did Bing sing of these only on fine days? (8)
12. Bing and Al before Harry joined in (1, 3)
14. Ages in park will provide wrap-around for the fruit (10)
18. School a foe and one gets an idiot's repetition (1, 5, 4)
22. After the junction his bolero will take you on a journey (6)
23. My, my, my! Some girl this (took Bing three months to finish singing her praises in 1929) (8)
24. You will find no Dior without (6)
25. Bing advised not to run under a tree if you hear it (7)
26. A cockney fish is going astray (6)
27. Bing told us about one such on Rogers Creek (8)

DOWN

1. Bing serenaded this cannon ball (6)
2. The crooner introduces himself (2, 4)
3. How the friendly mountains responded to Bing's song(6)
4. Tick-tock, tick-tock, tick-tock . . . by (2, 4, 4)
6. 62.5% of Bing's acres (1, 7)
7. Did Bing record this song only for pensioners (3, 5)
8. According to Cole Porter it goes (8)
13. A capital composer and no ass! (10)
15. Bing's area of heaven (4, 4)
16 Bing asked the orphans not to be one (2, 6)
17. Bing sang about this Tory nightlight (4, 4)
19. He fiddled whilst Bing sang (6)
20. This accompanist was more frank than most but still a mystery (6)
21. Like Doris Day Bing also had one such love (6)

HIGH SOCIETY

Bing and Frank

Bing and Louis

Always one of the most popular of Bing's films, here we see Bing and Frank in rehearsal (top), Bing and Louis tell us how jazz begins (left), whilst Bing and Grace let their hair down (or off!) (below).

Bing and Grace Kelly

It is at least ironic that at this particular time of year when I do so love to print a whole bundle of names, I find myself in a situation whereby it simply isn't the thing to do. A glance at the third line down on this Variety Tribute for 1992 will provide the reason and a second dose of irony. It hadn't been one of the more inspirational years insofar as my fund raising efforts were concerned (*"MOONSHINERS"* had flopped in a poetically just fashion) and with October 14 on the horizon, the local hills were alive with the sound of brows furrowing.

Bing himself, in a round-about way, provided the answer and with the arrival of *"BING CROSBY- HOLLYWOODS GREATEST ENTERTAINER"*, things suddenly looked up. X number of satisfied viewers have enthused over what is probably the finest example of purest Crosbyana is many a long year and within a matter of a few hectic weeks the years total of £458 was putting a decidedly different complexion on things. Obviously it meant that there had also been the reliably nice people dipping deeply AND a genuine desire to showcase their effort , but I feel it wiser to keep names and numbers to myself and simply assure them their efforts speak for themselves. Rarely can a commercial issue have been more aptly named , despite which I am led to believe it may have been removed from shelves as a copyright infringer.Were this so, then it would be another indicator to the added pleasure of having seen it displaying the Crosby career in such a way that was so harmful ingredient-free,packed with the power of positive thinking and the perfect antidote to whatever ails the entertainment industry in 1992. Reproduced here —life-size, no searching for the correct words to fit Bing's 15th Anniversary could have fitted so perfectly. Thanks, as always , for every letter arriving at this door.

STAR OF STAGE, SCREEN AND RADIO

BING CROSBY

HOLLYWOOD'S GREATEST ENTERTAINER

May 3, 1903 October 14, 1977

Worldwide CROSBYANA

US $ CONVERSION RATE 1.6666

£ TOTAL	£	324.00
+ VAT 17.5%	£	57.00
TOTAL £ COST	£	381.00

TOTAL MONIES REMAINING AS OF OCTOBER 15th. £77.50

Variety agrees to publish your advertising as described above.

THE BING CROSBY BASEBALL STADIUM IN VIRGINIA

J. Roger Osterholm of Florida, U.S.A. sent us this unusual account of the premiere of "Riding High".

Bing Crosby staged the world premiere of his film **Riding High,** directed by Frank Capra, at Front Royal, Virginia, on April 1, 1950. Front Royal celebrated "Bing's Day" the first of every April from 1950 to 1954, primarily because he helped to fund their baseball field that is still called the Bing Crosby Stadium and seats up to 3,000 spectators.

Front Royal is in Warren County in the northern part of the state, about 65 miles west of Washington, D.C. At the northern tip of the Blue Ridge Mountains, it is on the Shenandoah River in the foothills of the Appalachian Mountains and only a dozen miles from West Virginia. The **Warren Sentinel's** folio line calls the area the "Northern Gateway to Shenandoah National Park." The town has a population about 12,000, maybe only 9,000 in 1950.

Scarcely a place for a world premiere of an important film, it yet had an attraction for Bing. All Virginia is horse country, but no notable track lies nearby as might seem appropriate for a racing film. Instead, Bing's friend State Senator Raymond R. Guest instigated the funding for a new ballfield and Bing agreed to help. He gave $1000 to the recreation centre two years earlier when he wrote a check on April 30, 1948.

That Saturday in 1950, with "a leaden sky and a chilly wind," as the local weekly newspaper described the weather, found Bing travelling down the main street at the end of a parade riding in a bright red "firetruck jeep" owned by State Senator Guest and driven by U.S. Senator Willis A. Robertson. The marchers included bands, a drum corps, majorettes, several floats decorated with pretty girls, and several officials and dignataries. The largest crowd Warren County had ever seen showed up.

The parade ended at the Recreation Park for the dedication of the ballfield, where the Randolph-Macon Academy Band played "Now Is The Hour." The band from Warren County High School played, and then Senator Robertson delivered greetings from the governor, the Rev. Kenneth V. Shick gave the invocation, and James A. Payne introduced the distinguished guests.

The State Senator expressed his appreciation to the crowd and introduced Bing. The Youth Mayor of the Day, Janna Baumgardner, presented Bing a 14-foot key to the city and a more manageable solid gold replica. Bing called this and other gifts that day his "loot". He received a 200-foot scroll of 5,000 signatures, other mementos, a commission as an honorary colonel in the cadet corps of Randolph-Macon Academy, and a lifetime membership in the Warren County-Front Royal Recreation Association, along with a kind of "Oscar" from Jack Gilliam, president of the Recreation Association. A sabre was given Bing by a very young cadet named Harold Norrish, and Bing replied by calling the child "Major."

Older cadets spoke as the plaque honoring Bing was dedicated. Then awards were announced for the best-dressed band, best-drilled band, best all-round band, best majorette, best drum major, best rural float, best civic float, and best commercial float. The ceremony ended with Bing speaking briefly and leading the audience in singing "America." Later Bing put on a show for 500 of the county's youngsters at two theaters for an early showing of the film. The **Warren Sentinel** declared that the youngsters "welcomed with enthusiastic delight the informal program presented by their idol, 'Bing.' "

Following his special show, Bing and others went to the official premiere of the film at 8.30, shown at two theatres simultaneously. The audience overflowed the Park Theatre and filled the Murphy Theatre as well, and then not everyone could get a seat. Radio WFTR interviewed the dignitaries as they entered the Park Theatre, including Vice President and Mrs. Alben W. Barkley, U.S. Army Secretary Gordon Gray and his wife, Virginia Governor John S. Battle and his wife, West Virginia Governor Okey S. Patterson and his wife, U.S. Senator Harry F. Byrd and his wife, Senator Robertson, Representative Burr P. Harrison and his wife, the lieutenant governor, other state senators and local officials, and J.H. Carmichael, the president of Capital Airlines, and his wife. Over a thousand stood outside without tickets.

The honoured guests were introduced at the Park by James A. Payne, the coordinator of "Bing Crosby Day." Senator Guest uttered his gratitude, and then Bing introduced himself as "Gary's father." Bing sang, accompanied by the Rhythmaires and Perry Botkin on guitar, and joked to the gratification of the audience. The newspaper states: "Combining old favourites with new and interspersing them with his inimitable humor and friendly patter, Mr. Crosby presented a program which will be long remembered."

According to the **Sentinel**, Bing "captivated his audience with his genuine friendliness and informality and brought down the house with his allusion to Front Royal when he sang, 'I feel like I'm on my own home soil, when I'm down in old Front Roy'l' in his own version of 'Dear Hearts and Gentle People.' " The original had been recorded by Bing only five months earlier and was already popular. Then Bing sang "Carry Me Back to Old Virginny." Virginians prefer to spell out the last word as "Virginia."

In one skit a girl, Beverly Williams, walked on and gave Bing a dollar for his autograph. Then Bing pushed back his coat and handed her some coins from a change belt around his waist. He announced his personal contribution of $3,595 to conclude the drive for $15,000 to pay for the stadium named for him. A

woman presented Bing with an inscribed gold watch from the young people of Front Royal and Warren County, and he seemed truly pleased.

A square dance for the youngsters was held at the Warren County High School after the premiere, and the dance was broadcast nationwide on ABC, featuring the local disc jockies named Rayburn and Finan. Colonel Crosby went to the dance and crooned while the "teenagers swooned in an all too short an appearance." Before leaving, however, Bing danced a "few figures in the square dance with some of the young ladies." Bing completed his busy April Fool's Day by giving a performance at "Crosby's Square Dance" at the Union Hall with the older folk. Don Patton and his Swing Boys and other musicians performed.

The newspaper, appearing Thursday, April 6, concluded by stating that the film, which opened Saturday to the world, was held over to Thursday. The whole front page, five columns wide, was devoted to "Bing's Day" in three separate stories and a three-column photograph of the outside of the Park Theatre at night.

The current director of the Front Royal Parks and Recreation Department is Daniel P. Lenz, who said the town is still honored to call the field the Bing Crosby Stadium. He contacted the director of the Warren Heritage Society, Judy Reynolds, who stated that Bing Crosby Day was celebrated in Front Royal each April 1 for that memorable event.

Bing obviously liked the idea of small locales for premieres, for on July 30, 1951, he attended the world premiere of **Here Comes the Groom** at Elko, Nevada, near his ranch, hardly a year after **Riding High** premiered in Front Royal.

BOOK REVIEW — I'LL SING YOU A THOUSAND LOVE SONGS

BING 100 featured an article by Mike Carey on Denny Dennis, the vocalist best known for his work with Roy Fox in the Thirties. Denny was heralded as the "British Bing Crosby", although as Mike told us, this was a label that Denny felt far from comfortable with.

Mike's biography of Denny was published on 2 October and launched at a dinner in Derby, which Denny attended — his first visit back to his home town for almost 40 years. Mike's book — which has been written with Denny's full co-operation — tells the story of Denny's rise to fame, his work during the war years (including his one meeting with Bing), his 12 months stint as Tommy Dorsey's featured vocalist in the States and the slide into retirement and a period of virtual anonymity during the late Fifties and Sixties.

For collectors, the book is a must because it includes a complete discography which spans Denny's 25 year recording career between 1933 and 1958. There's also an LP/CD listing, all of which is well illustrated with photos of Denny, young and old.

Copies are available from Pinnacle Printing, 44 Friar Gate, Derby DE1 1DF, priced £15 (hardback — there is a limited stock of copies signed by Denny) and £7.50 paperback. Please add £1.25 to cover post and packing.

Ken Crossland

BING AT THE BEEB — A FOLLOW-UP

In BING 96, we mentioned that Bing had given an extempore performance at the Dorchester Hotel in May 1950 and we wondered what it was all about. We recently came across a newspaper cutting from the 1960's which may relate to this event and we quote from it as follows.

> "Here is a nice story which proves conclusively that God exists.
>
> Some 15 or 16 years ago the Daily Mail ran a National Film Award and gave a party at which a well known singer had been hired to perform. At the last moment the lady had the vapours and asked for double the agreed fee. A distraught managing director sought inspiration in that sacred place where all the greatest decisions are made — the Gentleman's lavatory.
>
> At that moment God took a hand. Into the Gentleman's he guided Mr. Bing Crosby who by a fluke happened to be playing in the British Golf Open Championship and had just come back from the golf course. The Managing Director, a man of immense vitality and charm, went straight up to Mr. Crosby, explained what had happened, and asked him to sing.
>
> "Why yes," said Mr. Crosby, "why not?"
>
> And wearing his golfing jacket and "without his toupay" as he put it, he strolled into the ballroom and gave the most brilliant extempore performance I ever heard. Never have I known such relaxation, so much effortless charm. He sang for an hour and a half and he refused a fee though I understand the Daily Mail gave him the most beautiful dressing case that ever came out of Asprey's. I'll say he deserved it.
>
> I don't think this story has ever been told. Crosby biographers please note."

This must tie in with the event we described in BING 96. In addition, member Joe Brickell has kindly supplied further details of Bing's visits to the UK in 1950 and 1952. A cutting from the magazine Bandwagon

dated April 1950 states:

"There has been a great deal of talk about Bing Crosby entering for the British Amateur Golf Championship. First he was coming over here, then he wasn't. Next he had trouble with his appendix, then he had it out. Now Bing's left hospital, and the latest report is that he will be coming after all.

I had the news direct from New York. In the early hours, my sleep was shattered by a trans-atlantic call; it was from debonair Mayfair club-man Siegi Sessler, phoning from Hampshire House, New York.

He told me Bing would be in England towards the end of this month, on a double date; one to swipe at a little white ball with a thick stick, the other to open Sessler's new Mayfair club, "Siegi's." The ebullient Siegi had just fixed it up with Bing's business manager brother, Everett, and was flying off to Hollywood to clinch the deal in person."

Does anyone know whether Bing did open the Mayfair club? Joe's second cutting was from Melody Maker of September 27th 1952 and this makes fascinating reading:

HOPE FADES AS FORGETFUL BING MAKES BRITAIN BOW IN STAR SHOW FOR CLUBLAND

Up to 10.30 p.m. last Sunday night, Bob Hope was the undisputed star at the Charity Concert held at the Stoll Theatre in aid of Camberwell's Clubland and the Midwife Teachers' Training College.

At that time he stood at the centre-stage microphone engaging the expensive audience with quip, jest and innuendo.

He was in mid-jest when an individual who could have been a prematurely-balding undergraduate intruded from the wings and propped himself against them.

It was an insignificant figure, below middle height, wearing fawn slacks, blue blazer, and a pipe. His eyebrows had the permanent lift of a man who finds the world's interest a continual surprise.

The applause that began as a ripple soon dammed Hope's eloquence. It rose to a storm. It was one of those spontaneous tributes that are given once a decade to artists who have spent a lifetime in English variety.

Here, the tribute was for a man who had never given the English public a chance of enjoying him in the flesh.

He was unheralded, un-billed – but incontestably Bing Crosby in person.

The warmth of the reception drew him reluctantly to the microphone.

"That's nice," leered Hope, caressing the Crosby sportswear. "Stay with it. The style may come back."

On-stage collisions

The audience laughed benevolently after that, for so many gags met in head-on collision and were killed. It was a relief when the Brothers Of The Road went into a duet.

When Crosby found himself alone on the stage at the end, his impish grin faded. It is to Hope's credit that he realised that he was, for once, redundant.

The crowd gave the nonplussed Bing plenty of advice: "Sing 'Please,' 'White Christmas,' 'Blue Of The Night.'

The most practical help came from Pat Dodd who, at the stage piano, was a relic from Hope's act. He started playing.

It was the intro. to "It Had To Be you," we hoped he'd picked the right key.

"Tempo di ballad, first chorus," instructed the smiling Bing. "Take a turn yourself, and give me a downbeat at the last four."

It didn't work out that way. Bing got through the first set of couplets, then found himself groping for the others. But he merely grinned and explained, in song and rhyme, that he'd forgotten the words.

Pat Dodd prompted him with "Pennies From Heaven." "Thanks," "Love In Bloom" and "Don't Fence Me In." We heard a snatch of each. The Crosby memory is definitely not in the Pelman class.

He did better with "Blue Skies" and "Somebody Loves Me" and I fancy that he enjoyed doing these the most. He certainly didn't give out much in the others.

His last number was "White Christmas."

Before he went, he called pianist Dodd to his feet for a very well deserved bow. For an impromptu effort, he had called the tune amazingly well.

"The boy's a fine pianist" commented Bing.

'Not good enough'

After that, it didn't thrill me much to watch moneyed sportsmen making fifty-pound bids for the magnums of champagne auctioned by Hope and Crosby.

After we left the theatre, we took a look at the crowd besieging the stage door.

We knew that Crosby had entered by a side-door, so we made our way there and waited strategically by the most imposing car. We wanted to see how a great entertainer dodges his admiring public.

Within ten minutes, we were joined by four fans and vocalist Johnny Eager. We were all Bing fans together.

Suddenly the door burst open and, flanked by uniformed attendants the party thrust its way out. In seconds, it was in the car.

One disappointed fan hammered on the window.

"It's not good enough, Bing," he called. "We want you back for a real concert!"

There was no answer, and the car roared away.

I met Johnny Eager's thoughtful look.

"Hiya," he said.

Then thoughtfully we both went home."

Thanks Joe for supplying these cuttings.

Malcolm Macfarlane

Letter from Leslie

It was with my usual gusto that I hurriedly opened the envelope that contained the last issue of BING. For me, the interesting reading was there immediately in the form of Ralph Harding's write up headed "The Finest Series of Recordings Ever".

Strange as it may seem, earlier this year I received a telephone call from Roy Oakshott, the producer of Desmond Carrington's popular Radio 2 "All Time Greats" programmes. The purpose of Roy's call was to ask me if I could enlighten him as to when JONZO 14 would be available. John went on to say how impressed he was with the "idealism" that was involved and the "enterprise" in the make up of those concerned with the supply of the recordings.

Roy went on to say that it would be sad if the project fell through because of lack of support. I shall certainly let Roy read Ralph's excellent comments.

From time to time I get asked why Ken Barnes didn't include the delightful golfing song "Tomorrow's My Lucky Day" in his 10th Anniversary set. The answer is that the tape of this recording was not stored in Bekins Warehouse after the supposed transfer from CBS radio studios. It was listed on the recording sheets, but unfortunately was one of about 25 missing titles.

Ken did of course include the better known golfing song "Straight Down The Middle". The taping of these songs was a little different to the other Buddy Cole material in that they contained Bing's voice on a separate track from Buddy's trio accompaniment. This was to enable Buddy to add orchestral accompaniment at a later date, which of course he did.

Still on the subject of the Bing/Buddy tape, I recently came across a letter I received 30 years ago from an American Decca official who states that his associates in the company had, because of their personal friendship with Bing, set out to acquire and release more of the CBS radio material. "We found it an impossible task" he said, although never did give the reasons why! Thank goodness that they did manage to get hold of some, otherwise we might never have had "New Tricks" and "Some Fine Old Chestnuts".

I've always had a high regard too for the way in which Crosby stalwart Geoff Milne, who was at Decca in London, managed to let us have some more CBS items. I'm thinking of tracks such as "Moments To Remember", "Look To Your Heart", "The Possibility's There" and "The Longest Walk", as contained on those two Brunswick EPs "Bing Sings Vols 1 & 2" [and now on the "EP Collection" CD — ED]

I mailed Bing a copy of these two releases and he was certainly pleased with them. Later on of course, we then had Geoff's "Rare Style" album, on receipt of which, Bing headed straight for a deejay in San Francisco to get the tracks played over the air.

These mid-Fifties recordings were made just before stereo recording caught on. I remember Bing saying to me that he liked it best when his voice was presented in the "old mono manner", meaning "well forward". "In stereo", said Bing, "the voice is always third after the arrangement and the instrumentations". This point of view reminds me of the album "Bingo Viejo" which Bing financed himself and licensed to English Decca. The original mixing that was done on that didn't meet with Bing's full satisfaction. A little later, the album came out in the USA on the Anahuac label, with many of the tracks remixed. In a letter to me about this, Bing remarked that he liked the remixed version much more.

From time to time, I get out the video tape of "The Magic Of Bing Crosby" and I find I am intrigued by the combination of Bing and Buddy Cole as they perform "It Had To Be You". What fascinates me is the way Buddy watches Bing so very closely in order to keep the accompaniment in perfect timing with Bing's singing. A marvellous musician indeed, and no wonder that Bing rated him so highly.

In the last issue of BING, I mentioned my correspondence with the American writer Gary Giddins, pointing out that time had precluded him from making the trip over to the Isle of Wight. I did in fact manage to meet Gary up in London however.

In closing and with another Christmas almost upon us, I would like to take the opportunity of wishing all our members and their families a very Merry Christmas and Happy 1993. I should also like to record my personal thanks to all those whose fine efforts produce our most excellent BING magazine and I extend to this the good folk who go to great lengths to ensure that other Crosby magazines are available to us. Grateful thanks indeed to everyone.

Leslie Gaylor

THE CROSBY 78's — the English listing

Members may recall that we issued a questionnaire in 1990 seeking views and comments on what we should be providing in BING. We are progressively attempting to fulfil these wishes and we now address one major request — a listing of the 78s issued in the UK. The first time this listing was issued in this form was in the ICC's 1974 booklet and this was updated in 1982 in a publication issued by John Bassett's Crosby Collectors Society. The joint compilers were Jim Hayes, Colin Pugh and Bert Bishop. John has kindly given us permission to reproduce part of his publication in BING.

This is a complete listing of very English-issued 10-inch and 12-inch 78 rpm shellac record featuring Bing Crosby. In all there are 601 discs on 10 different labels. The sheet music used to illustrate some of the titles and the photos of the record labels have been provided by Don and Peter Haizeldon to whom we extend grateful thanks.

NUMBERS/TITLES LISTING OF ENGLISH 78's

ARIEL GRAND RECORD, THE (10-Inch)

4364 Susianna/non-Bing

BRUNSWICK (12-inch)

105 Gems from "George White's Scandals". Parts 1 & 2
0105 *ditto*
107 Lawd, you made the night too long/*non-Bing*
0107 *ditto*
116 St. Louis blues/*non-Bing*
0134 Pennies from heaven medley/Pennies from heaven

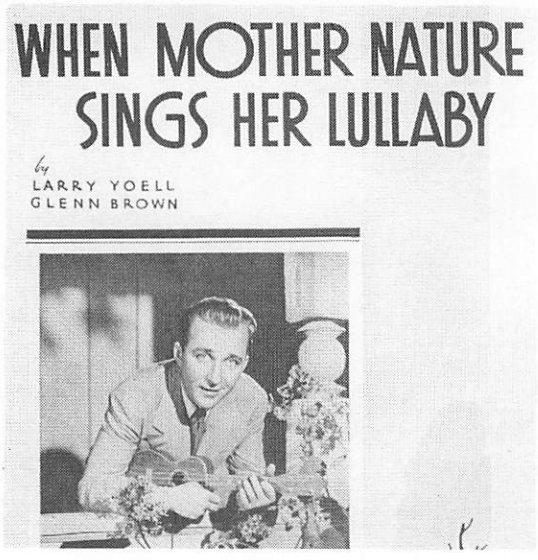
BRUNSWICK (10-inch)

1155 Just one more chance/Were you sincere?
01155 *ditto*
1166 Out of nowhere/If you should ever need me
01166 *ditto*
1182 Many happy returns of the day/At your command
01182 *ditto*
1197 I found a million dollar baby/I'm through with love
01197 *ditto*
1219 Sweet and lovely/I apologise
01219 *ditto*
1240 Goodnight sweetheart/A faded summer love
01240 *ditto*
1252 Stardust/*non-Bing*
01252 *ditto*
1256 Where the blue of the night/Dancing in the dark
01256 *ditto*
1270 Too late/I'm sorry, dear
01270 *ditto*
1271 Can't we talk it over?/Dinah
01271 *ditto*
1285 Snuggled on your shoulder/Now that you're gone
01285 *ditto*
1297 Starlight/How long will it last?
1304 Love, you funny thing/Shadows on the window
1308 Paradise/My woman
1316 Shine/Sweet Georgia Brown
1326 Happy-go-lucky you/Cabin in the cotton
1349 With summer coming on/Love me tonight
1374 Waltzing in a dream/Let's try again
1380 Please/Here lies love
1397 Linger a little longer in the twilight/We're a couple of soldiers
01397 *ditto*
1404 Let's put out the lights and go to sleep/Someday we'll meet again
1421 How deep is the ocean?/I'll follow you
1423 Just an echo in the valley/A ghost of a chance
1424 Shine/Dinah
1434 Brother, can you spare a dime?/You're still in my heart
1444 I'm playing with fire/Try a little tenderness
1456 Young and healthy/*non-Bing*
1466 Street of dreams/It's within your power
1469 Some of these days/My honey's lovin' arms
1480 You're getting to be a habit with me/You're beautiful tonight, my dear
1498 Someone stole Gabriel's horn/Stay on the right side of the road
01503 You've got me crying again/What do I care, it's home!
01531 I've got the world on a string/*non-Bing*
01557 Shadow waltz/There's a cabin in the pines
01562 Learn to croon/Moonstruck
01563 I've got to sing a torch song/Down the old ox road
01577 I've got to pass your house/Blue prelude
01596 Thanks/Black moonlight
01597 The day you came along/I guess it had to be that way
01608 Home on the range/The last round-up
01615 Shadow waltz/I've got to sing a torch song
01649 I would if I could but I can't/My love
01667 After sundown/Beautiful girl
01668 Temptation/We'll make hay while the sun shines
01669 Our big love scene/Lazy day

01700 Did you ever see a dream walking?/Let's spend an evening at home
01707 THE FILM STARS' PARADE *(17 seconds of "Thanks", master LA 1-A)*
01735 Little Dutch mill/Shadows of love
01768 Once in a blue moon/Goodnight, lovely little lady
01785 May I?/She reminds me of you
01786 Love thy neighbour/Ridin' around in the rain
01849 I'm hummin', I'm whistlin', I'm singin'/Where the blue of the night
01850 Love in bloom/Straight from the shoulder
01874 Two cigarettes in the dark/The sweetheart waltz
01874 The moon was yellow/Two cigarettes in the dark
01879 Give me a heart to sing to/*non-Bing*
01885 I love you truly/Just a-wearyin' for you
01925 Let me call you sweetheart/The very thought of you
01951 With every breath I take/June in January
01952 Love is just around the corner/Maybe I'm wrong again
01992 Someday, sweetheart/Let me call you sweetheart
01993 Swanee river/It's easy to remember
01994 Soon/Down by the river
02054 Adeste fideles/Silent night (DLA 261)
02054X Adeste fideles/Silent night (L 3026)
02070 I wished on the moon/Takes two to make a bargain
02082 From the top of your head/I wish I were Aladdin
02083 Two for tonight/Without a word of warning
02100 Take me back to my boots and saddle/On treasure island
02101 Red sails in the sunset/Stardust
02143 Sailor, beware!/My heart and I
02144 Moonburn/Some of these days
02179 The touch of your lips/Lovely lady
02217 We'll rest at the end of the trail/Twilight on the trail
02223 Would you?/Robins and roses
02263 South sea island magic/Me and the moon
02270 I'm an old cowhand/Empty saddles
02272 Roundup lullaby/Shoe shine boy
02281 For love alone/I never realised
02285 I can't escape from you/The house Jack built for Jill
02291 The way you look tonight/A fine romance
02312 Just one more chance/Stardust
02313 Moonburn/Dinah
02314 Sweet and lovely/Goodnight, sweetheart
02315 Dancing in the dark/Where the blue of the night

Two different issues of 01874 were released, as shown.

02316 Let's call a heart a heart/Pennies from heaven
02317 So do I/One, two, button your shoe
02320 Song of the islands/Aloha oe
02341 Dear old girl/Just one word of consolation
02389 Hawaiian paradise/Beyond compare
02402 What will I tell my heart?/Moonlight and shadows
02412 Sweet Leilani/The one rose
02413 The shadow waltz/My little buckeroo
02443 In a little hula heaven/Sweet Leilani
02444 Sweet is the word for you/Blue Hawaii
02452 Too marvellous for words/Sentimental and melancholy
02453 Never in a million years/What is love?
02473 Please/Brother, can you spare a dime?
02481 Peckin'/*non-Bing*
02484 Can I forget you?/The folks who live on the hill
02485 Dancing under the stars/Palace in paradise
02492 Basin St. blues/Bob White
02493 Thanks/Learn to croon
02498 The moon got in my eyes/Smarty
02499 It's the natural thing to do/All you want to do is dance
02523 The one rose/After sundown
02525 I still love to kiss you goodnight/In the mission by the sea
02534 Remember me?/There's a goldmine in the sky
02550 I got plenty o' nuttin'/It ain't necessarily so
02572 Home on the range/Alexander's ragtime band
02577 Let's waltz for old time's sake/The moon of Manakoora
02604 Sail along, silv'ry moon/When the organ played 'O promise me'
02618 Don't be that way/Little lady make-believe
02640 My heart is taking lessons/On the sentimental side
02641 This is my night to dream/Sweet Hawaiian chimes
02646 When you dream about Hawaii/Now it can be told
02653 Small fry/Mr. Gallagher and Mr. Shean
02663 Darling Nellie Gray/Swing low, sweet chariot
02664 When mother nature sings her lullaby/Silver on the sage



02678 Let me whisper I love you/Mexicali rose
02681 I've got a pocketful of dreams/Laugh and call it love
02682 A blues serenade/Don't let that moon get away
02694 You must have been a beautiful baby/Old folks
02695 Many happy returns of the day/Can't we talk it over?
02713 I have eyes/The funny old hills
02714 You're a sweet little headache/Joobalai
02718 Just a kid named Joe/It's a lonely trail
02733 Between a kiss and a sigh/Let's tie the old forget-me-not
02746 Summertime/Deep purple
02753 The lonesome road/Little Sir Echo
02761 Ah! Sweet mystery of life/Sweethearts
02768 It's the dreamer in me/I'm building a sailboat of dreams
02779 S'posin'/And the angels sing
02786 East side of heaven/Sing a song of sunbeams
02787 Hang your heart on a hickory limb/That sly old gentleman
02805 I cried for you/Stardust
02806 My melancholy baby/Just one more chance
02807 Down by the old mill stream/Home on the range
02808 I surrender, dear/To you, sweetheart, aloha
02809 When the bloom is on the sage/Missouri waltz

02443, 02444, 02498 and 02499 were also issued with 'picture' labels, each depicting a scene from a Bing Crosby film.

Two different issues of 02534 were released, as shown.

02810 God bless America/The star-spangled banner
02826 When you dream about Hawaii/Sail along, silv'ry moon
02839 Still the bluebird sings/An apple for the teacher
02840 Go fly a kite/A man and his dream
02841 Medley of Gus Edwards' song hits/In my merry oldsmobile
02849 Gypsy love song/I'm falling in love with someone
02850 When you're away/Thine alone
02873 Poor old Rover/El rancho grande
02881 Ciribiribin/Yodelin' jive
02890 Ida, sweet as apple cider/Start the day right
02900 If I had my way/Wrap your troubles in dreams
02923 Take me back to my boots and saddle/Mexicali rose
02924 Empty saddles/Whistling in the wildwood
02925 I'm an old cowhand/My little buckeroo
02926 We'll rest at the end of the trail/Silver on the sage
02927 Twilight on the trail/There's a goldmine in the sky
02928 Roundup lullaby/It's a lonely trail
02973 Too romantic/The moon and the willow tree
02974 Sweet potato piper/Between 18th and 19th on Chestnut Street
02978 Devil may care/The singing hills

02986 Maybe/Somebody loves me
03010 Tumbling tumbleweeds/If I knew then
03019 Beautiful dreamer/Yours is my heart alone
03031 April played the fiddle/I haven't time to be a millionaire
03032 Meet the sun half-way/The pessimistic character
03044 Marcheta/Sierra Sue
03073 Trade winds/Can't get Indiana off my mind
03079 The very thought of you/The touch of your lips
03080 Shoe shine boy/Dinah
03087 Only forever/When the moon comes over Madison Square
03092 Rhythm on the river/That's for me
03127 Lone star trail/A nightingale sang in Berkeley Square
03142 Along the Santa Fe trail/I'd know you anywhere
03151 Ballad for Americans. Parts 1 & 2
03152 Ballad for Americans. Parts 3 & 4
03171 Mister meadowlark/San Antonio rose
03184 It's always you/You lucky people, you
03185 You're dangerous/Birds of a feather

03190 Dolores/De Camptown races
03220 Please/You are the one
03248 You and I/Lights out 'til reveille
03269 Birth of the blues/The waiter, the porter and the upstairs maid
03278 Shepherd serenade/Do you care?
03289 Anniversary waltz/The whistler's mother-in-law
03300 You are my sunshine/Day dreaming
03312 Miss you/Mandy is two
03313 Deep in the heart of Texas/Blues in the night
03321 Moonlight cocktail/I don't want to walk without you
03326 Humpty Dumpty heart/Skylark
03350 The lamplighter's serenade/On behalf of the visiting firemen
03355 Sing me a song of the islands/Blue shadows and white gardenias
03381 Happy holiday/Be careful, it's my heart
03382 Abraham/Easter parade
03383 Song of freedom/I've got plenty to be thankful for
03384 White Christmas (DLA 3009)/Let's start the new year right
03385 I'll capture your heart/Lazy

03289 and 03384 were later re-pressed with black and silver labels.

All re-issued copies of 03384 show matrix DLA 3009 of "White Christmas".

03390 Conchita Marquita Lopez/The singing sands of Alamosa
03396 It must be true/Be honest with me
03410 The road to Morocco/Moonlight becomes you
03411 Ain't got a dime to my name/Constantly
03418 Girl of my dreams/Mary's a grand old name
03456 It makes no difference now/I'm thinking tonight of my blue eyes
03485 Sunday, Monday or always/If you please
03494 Pistol packin' mama/Vict'ry polka
03510 Poinciana/Hello, mom
03528 Ridin' down the canyon/San Fernando valley
03533 Amor, amor/I'll be seeing you
03534 Swinging on a star/Going my way
03539 Long ago and far away/Is you is, or is you ain't, ma baby?
03547 The day after forever/It could happen to you
03554 Too-ra-loo-ra-loo-ral/Let me love you tonight
03565 Don't fence me in/The three caballeros
03569 Ac-cent-chu-ate the positive/There's a fella waiting in Poughkeepsie
03581 More and more/I promise you
03587 Baia/You belong to my heart
03589 A friend of yours/Just a prayer away
03596 Out of this world/June comes around every year
03597 You've got me where you want me/Yah-ta-ta, yah-ta-ta
03603 Would you?/My mother's waltz
03604 Welcome to my dreams/It's anybody's spring
03618 It's been a long, long time/Whose dream are you?
03624 I can't begin to tell you/Symphony
03633 We'll gather lilacs/Beautiful love
03634 Along the Navajo trail/Good, good, good
03635 The bells of St. Mary's/I'll take you home again, Kathleen
03636 Aren't you glad you're you/In the land of beginning again
03646 Sioux City Sue/You sang my love song to somebody else
03647 Strange music/I love you
03650 I'd rather be me/On the Atcheson, Topeka and the Santa Fe
03651 Did you mother come from Ireland?/Where the River Shannon flows
03657 Wait till the sun shines, Nellie/Lily of Laguna
03661 Yes, indeed!/Tea for two
03663 I ain't got nobody/I want my mama
03665 The things we did last summer/When you make love to me
03672 You keep coming back like a song/All by myself
03699 Jingle bells/Santa Claus is comin' to town
03700 Blue skies/I've got my captain working for me now
03708 People will say we're in love/Oh! What a beautiful morning
03731 Day by day/Prove it by the things you do
03744 My baby said yes/Your socks don't match
03753 McNamara's band/Dear old Donegal
03758 September song/I can't believe that you're in love with me
03775 A gal in calico/Oh, but I do
03779 Among my souvenirs/Temptation
03782 Danny boy/When Irish eyes are smiling
03783 Alexander's ragtime band/The Spaniard that blighted my life
03794 One sweet letter from you/They say it's wonderful
03800 Pretending/Gotta get me somebody to love
03801 As long as I'm dreaming/Country style
03802 Smile right back at the sun/My heart is a hobo
03809 Anything you can do/There's no business like show business
03813 Feudin' and fightin'/South America, take it away

03699 and 03783 were later re-pressed with black and silver labels.

03822 Go west, young man/Tallahasee
03837 Apalachicola, F-L-A/You don't have to know the language
03838 But beautiful/Golden earings
03839 Now is the hour/Silver threads among the gold
03863 You do/How soon?
03874 Lullaby/Ave Maria
03875 When day is done/Who's sorry now?
03882 My girl's an Irish girl/Galway Bay
03889 Ballerina/Laroo, laroo, Lilli Bolero
03902 Whiffenpoof song/Kentucky babe
03908 I kiss you hand, madame/Emperor waltz
03929 Adeste fideles/Silent night (L 3026)
03930 Faith of our fathers/God rest ye merry, gentlemen
03932 The kiss in your eyes/Friendly mountains
03938 Lullaby/Where my caravan has rested
03939 Mighty lak' a rose/The sweetest story ever told
03965 I'd love to live in loveland/A fella with an umbrella
03967 Anniversary song/Suspense
03982 A hundred and sixty acres/At the Flying "W"
04016 Ain't doin' bad doin' nothin'/Kokomo, Indiana
04022 Close as pages in a book/All of my life
04035 Far away places/Tarra ta-lara ta-lar
04043 Blue shadows on the trail/Swingin' down the lane
04070 Once and for always/If you stub your toe on the moon
04071 Busy doing nothing/*non-Bing*
04072 Once and for always/*non-Bing*
04098 Riders in the sky/Careless hands
04100 I dream of Jeannie with the light brown hair/The rose of Tralee
04101 Old black Joe/My old Kentucky home
04102 A song of old Hawaii/Aloha kuu ipo Aloha
04103 I'm waiting for ships that never come in/When I lost you
04104 Do you ever think of me?/You made me love you
04105 I'm drifting back to dreamland/Remember Hawaii
04108 Clementine/The old oaken bucket
04109 Night and day/Just one of those things
04110 Begin the Beguine/Ol' man river
04111 Mine/Connecticut
04112 I love you truly/Just a-wearyin' for you
04113 When my dreamboat comes home/Baby, won't you please come home?
04114 Siboney/Hasta manana
04115 Pale moon/Home sweet home
04116 It's the talk of the town/I found a million dollar baby
04117 Who's sorry now?/I've found a new baby
04118 It's the same old Shillelagh/Who threw the overalls, *etc.*
04119 After you've gone/Blue
04120 On the sunny side of the street/Pinetop's boogie woogie
04121 Darling, je vous aime beaucoup/I'll be yours
04122 These foolish things/The girl with the pigtails in her hair
04123 I still suits me/Nobody's darlin' but mine
04124 Legend of old California/Prairieland lullaby
04126 Drifting and dreaming/I wonder what's become of Sally?
04127 Till the clouds roll by/All through the day
04128 Oh! How I miss you tonight/The waltz of memory
04129 Ol' man river/What's new?
04130 Paradise isle/When the white azaleas start blooming
04131 That's how much I love you/Rose of Santa Rosa

03902, 03929, 04098 and 04118 were later re-pressed with black and silver labels.

All re-issued copies of 03929 show matrix L 4375 of "Silent night".

04132 Get your kicks on Route 66/Sweet Lorraine
04133 Dearly beloved/I've told every little star
04134 Let me call you sweetheart/The story of Sorrento
04135 Cynthia/You're the moment of a lifetime
04136 The small one. Parts 1 & 4
04137 The small one. Parts 2 & 3
04139 Everywhere you go/How it lies, how it lies, how it lies
04260 The four winds and the seven seas/The last mile home
04279 I've got you under my skin/Easy to love
04282 Dear little boy of mine/Nell and I
04289 Pretty baby/Rosalie
04290 When you're a long, long way from home/The one I love
04292 The waltz you saved for me/Let's take the long way home
04293 Love walked in/They can't take that away from me
04337 The Donovans/Oh, 'tis sweet to think
04339 You're in love with someone/Top o' the morning
04342 My isle of golden dreams/Love thy neighbour
04345 Twelve days of Christmas/Here comes Santa Claus
04346 Christmas carols. Parts 1 & 2
04347 The first Nowell/You're all I want for Christmas
04354 The meadows of heaven/I'll see you in my dreams
04355 Weddin' day/Be-bop spoken here
04360 Embraceable you/Walkin' the floor over you
04364 Where the blue of the night/Goodbye, my lover, goodbye
04385 Goodbye, little darlin', goodbye/Moonlight on a white picket fence
04386 Ida I do/Memories
04387 Iowa/I'll remember April
04420 Mule train/Dear hearts and gentle people
04425 How can you buy Killarney?/Eileen
04433 'Way back home/The Iowa Indian song
04440 Imagination/Make believe you are glad when you're sorry
04442 Chattanoogie shoe shine boy/Sorry
04454 Quicksilver/Have I told you lately that I love you?
04482 The horse told me/Sunshine cake
04483 Sure thing/Someplace on anywhere road

04489 Lock, stock and barrel/Ask me no questions
04497 You're wonderful/It's more fun than a picnic
A04508 Ichabod. Parts 1 & 4
A04509 Ichabod. Parts 2 & 3
04527 If I loved you/A bluebird singing in my heart
04534 Home cookin'/Katrina
04539 The dixieland band/Jamboree Jones
04553 So tall a tree/Sam's song
04568 I didn't slip, I wasn't pushed, I fell/Play a simple melody
04580 Bibbidi-bobbidi-boo/I cross my fingers
04581 The teddy bears' picnic/Rudolph the red-nosed reindeer
04602 Autumn leaves/Harbour lights
04605 Poppa Santa Claus/Mele Kalikimaka
04606 Marshmallow world/All my love
04608 That Christmas feeling/Silver bells
04610 A Crosby Christmas. Parts 1 & 2
04613 High on the list/Life is so peculiar
04622 And you'll be home/Accidents will happen
04623 Beyond the reef/This is the time
04634 Looks like a cold, cold winter/Milady
04643 I do, do, do like you/The old chaperone

04345 and 04581 were later re-pressed with black and silver labels.

04657 May the good Lord bless and keep you/A perfect day
04660 So in love/Why can't you behave?
04672 Sentimental music/Sparrow in the treetop
04704 You gotta show me/Then you've never been blue
04712 When you and I were young, Maggie, blues/The yodelling ghost
04732 Helpless/This could be forever
04733 Lullaby land/The freedom train
04734 The Christmas song/O fir tree dark
04735 Like someone in love/Sleigh ride in July
04736 Dear friend/I'll be home for Christmas
04737 Sweetly she sleeps, my Alice fair/Dream girl of Pi K.A.
04738 Don't break the spell/The sweetheart of Sigma Chi
04739 Chapel in the valley/I only want a buddy, not a sweetheart
04740 My buddy/Who calls
04741 Got the moon in my pocket/Just plain lonesome
04742 A boy in khaki, a girl in lace/Lilli Marlene
04743 Getting nowhere/A serenade to an old-fashioned girl
04744 Everybody step/A couple of song and dance men
04745 My heart goes crazy/So much in love
04746 That little dream got nowhere/Give me the simple life
04747 Does your heart beat for me/So would I
04748 Save your sorrow for tomorrow/Cuba
04749 Here ends the rainbow/Quizas, quizas, quizas
04756 Some enchanted evening/Bali Ha'i
04760 In the cool, cool, cool of the evening/Misto Cristofo Columbo
04761 Bonne nuit/Your own little house
04764 Shanghai/Black ball ferry line
04781 Gone fishin'/Moonlight bay
04821 My own bit of land/With this ring I thee wed
04838 It's beginning to look like Christmas/Christmas in Killarney
04841 Domino/Country style
04856 When the world was young/I will remember you
04847 Just one more chance/Love me or leave me
04868 The last mile home/We all have a song in our hearts
04879 Marrying for love/The best thing for you
04900 At last! At last!/The isle of Innisfree
04901 Granada/Copacabana
04914 A weaver of dreams/The girl friend
04921 That tumbledown shack in Athlone/Two shillelagh O'Sullivan
04938 Don't ever be afraid to go home/Rosaleen
04947 Row, row, row/Indian summer
04965 Watermelon weather/The moon came up with a great idea last night
04970 Just a little lovin'/Till the end of the world
04981 Zing a little zong/*non-Bing*
04984 I'll si-si ya in Bahia/The live oak tree
04985 On the ten-ten from Ten-Ten-Tennessee/Just for you
05000 Beautiful dreamer/By the light of the silvery moon
05014 Sleigh ride/Little Jack Frost get lost
05016 Personality/Experience
05017 What am I gonna do about you?/Little angel
05019 South Rampart Street parade/Cool water
05020 Holy, holy, holy/O God, our help in ages past
05033 To see you is to love you/*non-Bing*
05034 Hoots mon/Chicago style
05035 The road to Bali/The merry-go-run around
05037 Keep it a secret/Pass that peace pipe

04657 and 04756 were later re-pressed with black and silver labels.

05048 Any town is Paris when you're young/I still see Elisa
05062 Silver moon/Betsy
05070 You don't know what lonesome is/Open up your heart
05104 If I were a bell/I've never been in love before
05105 More I cannot wish you/I've got to fall in love again
05136 I love my baby/Mother darlin'
05150 It had to be you/Tenderfoot
05172 Hello young lovers/Something wonderful
05173 I whistle a happy tune/Getting to know you
05181 Hush-a-bye/Walk me by the river
05182 Embrasse/Madamoiselle de Paris
05203 Cela m'est egal/The magic window
05224 What a little moonlight can do/Down by the riverside
05244 Y'all come/Changing partners
05269 Secret love/My love, my love
05273 I can't believe that you're in love with me/Ida, sweet as apple cider
05277 Young at heart/Oh baby mine, I get so lonely
05294 Haunted heart/Maria Bonita
05304 If there's anybody here/Back in the old routine.
05313 Liebchen/If you love me
05315 Cornbelt symphony/Call of the south
05339 What can you do with a gen :al?/Count your blessings instead of sheep
05354 White Christmas/Snow
05377 I love Paris/We meet again
05385 Tobermory Bay/The river
05403 Dissertation on a state of bliss/It's mine, it's yours
05404 The land around us/The search is through
05410 Stranger in paradise/Who gave you the roses?
05419 Ohio/A quiet girl
05430 Nobody/Jim, Johnny and Jonas
05451 All she'd say was "umh-hum"/She is the sunshine of Virginia
05486 Angel bells/There's music in you
05501 Let's harmonise/Sleigh bell serenade

05511 Early American/Farewell
05543 Ol' man river/In a little Spanish town
05558 No other love/Sleepy time gal
05585 Honeysuckle rose/Swanee
05620 Christmas is a-comin'/Is Christmas only a tree?
05674 Around the world/*non-Bing*
05726 Alabamy bound/Chicago
05760 In the good old summertime/Love in a home
05764 I heard the bells on Christmas day/It's beginning to look like Christmas
05770 The next time it happens/Gigi
05790 Church bells/Rain

CAPITOL (10-inch)
CL14643 Now you has jazz/*non-Bing*
CL14645 True love/Well, did you evah!
CL14761 Man on fire/Seven nights a week

COLUMBIA (12-inch)
9459 La golondrina/La paloma
9561 Christmas melodies. Parts 1 & 2
DX898 St. Louis blues/*non-Bing*

05173, 05244 and 05410 were later re-pressed with black and silver labels. All issues from 05451 had black and silver labels only.

COLUMBIA (10-inch)
4310 I've got the girl/*non-Bing*

"Magic Notes"
TRADE MARK
Columbia
THIS RECORD (MADE BY PATENTED PROCESS) MUST NOT BE SOLD BELOW PRICE FIXED BY PATENTEES.
COLUMBIA GRAPHOPHONE CO. LIMITED, LONDON, E.C. 1.
MADE IN ENGLAND.
I'VE GOT THE GIRL FOX TROT
(Donaldson) (Speed 80)
THE CHARLESTON SERENADERS
(With Vocal Chorus)
(A 5119) FDH 4310

4950 Evening star/*non-Bing*
4951 Get out and get under the moon/Constantinople
4980 I'd rather cry over you/*non-Bing*
4981 'Tain't so, honey, 'tain't so/*non-Bing*
5006 That's my weakness now/Wa-da-da
5007 Because my baby don't mean maybe now/*non-Bing*
5039 Lonesome in the moonlight/Out-o'-town gal
5040 Georgie Porgie/*non-Bing*
5071 That's grandma/*non-Bing*
5161 Get out and get under the moon/*non-Bing*
5240 My suppressed desire/Rhythm king
5241 I'm on the crest of a wave/*non-Bing*
5331 Let's do it/*non-Bing*
5388 Coquette/My Angeline
5391 I'll get by/*non-Bing*
5456 Louise/*non-Bing*
5457 So the bluebirds and the blackbirds got together/Louise
5484 Reaching for someone/*non-Bing*
5520 S'posin'/*non-Bing*
5541 Rose of Mandalay/*non-Bing*
5544 Little pal/I'm in seventh heaven
5556 Makin' whoopee!/*non-Bing*
5560 Orange blossom time/Your mother and mine
5655 At twilight/*non-Bing*
5675 Waiting at the end of the road/When you're counting the stars alone
5702 After you've gone/*non-Bing*
5724 A bundle of old love letters/*non-Bing*
CB86 A bench in the park/Happy feet

MADE IN ENGLAND
"Magic Notes"
TRADE MARK
Columbia
Copyright,patented Record. Not to be publicly performed without licence nor sold below price fixed by patentees.
W 149825
SPEED 78
CB 86
A BENCH IN THE PARK—FOX TROT
(Theme Song, "KING OF JAZZ")
(YELLEN & AGER) (TEMPO 50)
PAUL WHITEMAN and HIS ORCHESTRA
(With Vocal Chorus)
LAWRENCE WRIGHT MUSIC CO LONDON
COLUMBIA GRAPHOPHONE CO. LTD. LONDON, E.C.1.

CB87 Song of the dawn/I like to do things for you
CB116 Great day/Without a song
CB117 You brought a new kind of love to me/Livin' in the sunlight, *etc.*
DB282 A bench in the park/*non-Bing*
DB1802 Please/Love in bloom
DB1829 Brother, can you spare a dime?/Home on the range
DB1845 Shine/Some of these days
DB1881 Sweet Georgia Brown/After sundown
DB1894 Someone stole Gabriel's horn/The last round-up
DB1901 You've got me crying again/You're getting to be a habit with me
DB1964 I've got the world on a string/Stay on the right side of the road
DB1971 Paradise/My honey's lovin' arms
DB1985 How deep is the ocean?/Try a little tenderness
DB1990 Here lies love/I'm playing with fire
DB2000 Once in a blue moon/Give me a heart to sing to
DB2009 Love, you funny thing/The day you came along
DB2019 I'll follow you/Just an echo in the valley
DB2027 Lazy day/Young and healthy
DB2030 Cabin in the cotton/A ghost of a chance
DB2035 Gay love/Can't we be friends?
DB2036 Till we meet/I kiss your hand, madame
DB2037 My kinda love/Baby, oh where can you be?
DB2043 Goodnight, lovely little lady/Ridin' around in the rain
DB2049 She reminds me of you/Straight from the shoulder
DB2056 Thanks/Temptation
DB2059 May I?/Love thy neighbour

DB1829 was later re-pressed with a black and silver label.

DB2068 Did you ever see a dream walking?/I'm hummin', I'm whistlin', I'm singin'
DB2074 Waltzing in a dream/We'll make hay while the sun shines
DB2085 Street of dreams/Black moonlight
DB2123 You're still in my heart/You're beautiful tonight, my dear
DB2137 Starlight/I guess it had to be that way
DB2142 Our big love scene/Linger a little longer in the twilight
DB2153 Someday we'll meet again/Let's spend an evening at home
DB2208 Let's try again/Let's put out the lights and go to sleep

HIS MASTER'S VOICE (12-inch)
C1607 High water/*non-Bing*

HIS MASTER'S VOICE (10-inch)
B2562 Mississippi mud – I left my sugar, *etc.*/Sweet li'l – Ain't she sweet?
B2779 From Monday on/What price lyrics?
B3936 Wrap your troubles in dreams/*non-Bing*
B4424 Mississippi mud – I left my sugar, *etc.*/Sweet li'l – Ain't she sweet?
B5311 That saxophone waltz/*non-Bing*
B5317 Magnolia/*non-Bing*
B5318 Side by side/*non-Bing*
B5351 Shanghai dream man/*non-Bing*
B5366 My blue heaven/*non-Bing*
B5384 The Calinda/*non-Bing*
B5410 Missouri waltz/*non-Bing*
B5415 Ooh! Maybe it's you/*non-Bing*
B5461 Mary/Changes
B5471 Ol' man river/Make believe
B5492 From Monday on/*non-Bing*
B5497 I'm wingin' home/*non-Bing*
B5504 My pet/*non-Bing*
B5509 Lovable/*non-Bing*
B5511 The five step/Dancing shadows
B5515 There ain't no sweet man/*non-Bing*
B5522 It was the dawn of love/Louisiana
B5541 I'm afraid of you/Grieving
B5555 It won't be long now/*non-Bing*
B5807 March of the musketeers/*non-Bing*

B5945 Three little words /*non-Bing*
B5974 Missouri waltz/*non-Bing*
B6047 One more time/*non-Bing*
B8913 Changes/Louisiana
B8929 Ol' man river/There ain't no sweet man
BD470 Wrap your troubles in dreams/Just a gigolo
BD5066 Ol' man river/Make believe
BD5755 Three little words/*non-Bing*

LONDON (10-inch)
HL-R8504 Never be afraid/I love you whoever you are
HLR8513 My own individual star/How lovely is Christmas
HL-U8593 Paris holiday/Nothing in common

PARLOPHONE (10-inch)
E6148 I'm crazy over you/If I had you
R331 Let's do it/*non-Bing*
R339 Susianna/*non-Bing*
R374 My kinda love/*non-Bing*

B5945 was later re-pressed with a plain magenta label.

R385 The spell of the blues/*non-Bing*
R2097 Mississippi mud/*non-Bing*
R2475 My kinda love/*non-Bing*
R3526 Mississippi mud/*non-Bing*

PHILIPS (10-inch)
PB817 Straight down the middle/Tomorrow's my lucky day
PB921 I couldn't care less/Say one for me

REX (10-inch)
8957 Blue prelude/Home on the range

VOICE OF THE STARS (10-inch)
VS 2 JUBILEE EDITION, Part 1 *(30 seconds of "With every breath I take", from film soundtrack)*

We hope that this listing of the English 78s will have helped to reassure those members who think that we only cover CDs. It is true that we do have to reflect the modern scene and with so many CDs being issued we do have to publicise them. Recent articles in the press have confirmed the advance of CDs with them outselling LPs by almost five to one in 1991 (compared to two to one in 1990). W.H. Smith and Our Price have stopped selling LPs altogether. Cassettes only slightly outsold CDs in 1991 whereas two years ago cassette sales were twice as high as those of CDs. However the higher price of CDs means that the wholesale value of their sales in 1991 was over 44% higher than the value of cassettes sold.

The music industry has been criticised by the Consumers Association for what it sees as the high price of CDs. An article in the Daily Mail in April gave the following statistics:

	LP	CD	Cassette
Cost to Manufacturer	35p	90p	35p
Cost to retailer	£4.50	£6.80	£4.50
Selling Price	£8.49	£12.49	£8.49

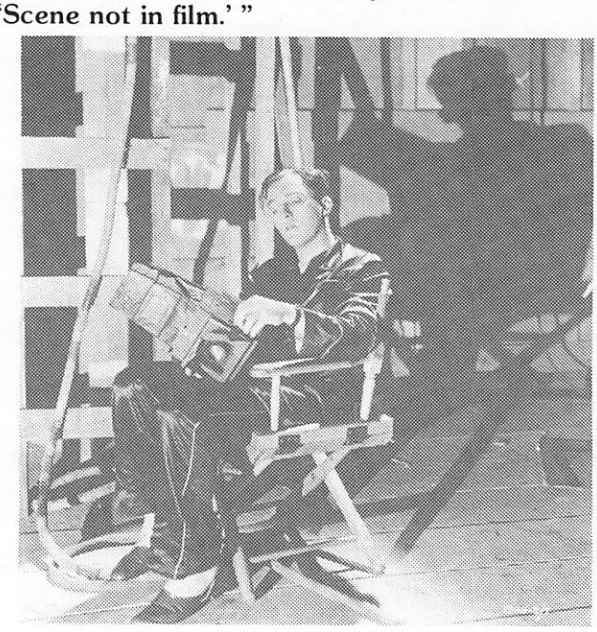
The paper went on to say that "the simple truth is that CD buyers have been victims of a blatant marketing trick." The article contends that the sound from vinyl LPs is "fuller" whilst that from CDs "is often criticised as sounding harsh, two-dimensional and lifeless". Well, we wonder what our members think? Do you agree with the statements about CDs and LPs? Where do 78s feature in the argument? Write and tell us.

Finally on the subject of 78s, the charity, Age Concern, has been asking local radio stations to collect unwanted 78s and it is intended to sell these to raise funds for the charity. Brian Rust is giving the charity guidance on the rarer items and we have offered to give details of the method to be used to sell the 78s in BING. Further information is awaited.

Keith Parkinson's
CELLULOID CROSBY

The letter from The Editor came straight to the point:

"I know you like a challenge! Try this. The enclosed photo comes from Don Haizelden. I thought I might use it as the cover for the Christmas issue, but wondered if you could write a story about it in 'Celluloid Crosby' All I know is what it says on the back — 'Scene not in film.' "



How could I say 'No?' After all, this is the lad's last issue as Editor. Examining the enclosure, it struck me as the sort of picture that would feature in the 'Crosby Collector' back in the 'Sixties. There it would be a caption competition and Ralph would offer valuable prizes for the most amusing/original Crosby film title submitted. 'We're not dressing' would probably win.

But down to business. It's not too difficult to date the picture. Anyone reasonably familiar with Bing's career will place it after 1930 and before 1935, simply based on the youthful Crosby appearance. The hair is obviously real: No film studio would allow one of its "Stars to be" to face the camera in such an unbecoming hairpiece. The apparently antique camera could just as easily have come from the Argos catalogue of sixty years ago.

We know that Bing wasn't in costume for the film he was currently shooting because of the 'scene not in film' endorsement on the back of the photograph.

Thus it could have been any one of half a dozen pictures he appeared in at the start of his career. "Going Hollywood" (1933) can be discounted immediately because it was a film distributed by M.G.M. and the still is from a Paramount picture. That can be established by the numbers in the bottom right hand corner of the photograph. 1395-2/7 definitely places it with Paramount. All the studio released publicity pictures to magazines and newspapers simply to gain free coverage for their product. Each studio gave their still an identifying code. Some examples from around this time are:

1930 "WAL-26" Identified the Fox western 'The Big Trail' directed by Raoul Walsh and utilising the first three letters of his name.

1931 "HR-13" is the Hal Roach Studio produced Laurel and Hardy comedy 'Beau Hunks' using the producer's initials.

1932 "IF" was the Warner Brothers system of taking identifying initials from a film's title, in this case, "I Am A Fugitive From A Chain Gang'.

Paramount's system was simple. Each production was assigned a stills publicity number and a strict chronological sequence was followed. By 1938, the code 1720 had been reached by the studio and allocated to 'Doctor Rhythm' but our still reference of 1395 places the film in the second half of 1932. By the spring of 1933 Paramount had reached 1427 with 'The Story Of Temple Drake' and three months later 'I'm No Angel' was branded 1457. On that basis (ten released a month) our Crosby picture would be a late 1932 release, and it so happens that 'The Big Broadcast' was premiered in October of that year. So on the cover of the magazine what you are now holding is a photograph taken in California in the late summer some sixty years ago. Here is Bing at Paramount Studios taking a break whilst making his first feature as the star of a picture.

'The Big Broadcast' provided more people than ever before with the chance to acquaint themselves with the most important vocalist of the 1930's. Previous movie appearances had been insignificant ('Reaching For The Moon'), of limited appeal ('King of Jazz') or programme fillers (Mack Sennett Shorts). This was the real thing. Bing sang half a dozen songs, 78's of all but one of them being in the shops by the time the film was doing the rounds of the neighbourhood theatres. Bing played himself in the picture and left audiences with the impression of a natural, unpretentious performer. The plot was slight but the impact strong. Hardly surprising, then, that before shooting on the Paramount backlot was completed that company had contracted Bing to make a further five features over the next three years.

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The use of the Crosby voice on a film's soundtrack continues unabated. Here are two more to add to the twenty such instances previously documented.

Some Kind Of Hero (1982). This one slipped through the net because it was denied a U.K. release. Michael Pressman directed the comedy-drama in which the first half hour concerns the 'Hero' played by Richard Pryor, being taken prisoner by the Vietnamese. He registers the passing of time by writing the year on his cell wall each Christmastime. How does he know it's Christmas? Well, one year towards the end of his internment the prison camp public address system broadcast the 1950 Decca recording of Bing and Carol Richards of 'Silver Bells'. A watchable movie with uneasy mood changes. In the end you have to stop yourself sympathising with Pryor turning to a life of crime.

November Days (1991). Although commissioned by the BBC, this documentary about the fall of the Berlin Wall received wide theatrical release in the U.S.A. It was made by Marcel Ophuls, whose 'no holds barred' style produced earlier controversial films about such subjects as Vietnam ('Hearts and Minds') and the Gestapo ('Hotel Terminus'). The style employed by Ophuls for 'November Days' once more draws on his confidential style of interviewing "witnessess" and allowing viewers to reach their own conclusions. Bing's May 1942 recording of 'Song Of Freedom' has snatches interspersed throughout the film. There is one quite chilling sequence in the film where Ophuls, himself a Jew, interviews a young Neo-Nazi.

Ophuls: Do you approve of Anti-Semitism
Interviewer: If a man tells me he's a Jew, I'll treat him fairly.
Ophuls: I'm a Jew, and I'm telling you.
Interviewer: I thought so — you fit into the stereotype of a Jew.

Added poignancy is given to this scene when Bing's voice starts to sing 'Song Of Freedom'. Little did Russian-Jew Irving Berlin know when he wrote the song for the film "Holiday Inn" how it would be used half a century later. In 1942 the world was at war stoked up by racial hatred. Ophuls demonstrated the embers still glow.

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Remaining with Irving Berlin gives me a good opportunity to end this article on a seasonal note. Although uncredited, screenwriter Alan Scott states he worked on the script of "Holiday Inn". His first official recognition for work on a Crosby pictures does not come until two years later with 'Here Come The Waves'. Whatever the true situation, Scott was a writer at RKO in the 'Thirties and worked on the Astaire-Rogers musical 'Top Hat'. That film preceeded 'Holiday Inn' by seven years and Scott relates that Berlin tried to place the song 'White Christmas' in 'Top Hat'. I suppose its not impossible to imagine Astaire's vocal on the biggest selling record of all time!

Keith Parkinson

THE A-Z OF BING'S MOVIES

Keith Parkinson's epic enters the realms of the letter "C"

CAHN, SAMMY (1913-). Lyric Writer. Between 1956 Cahn wrote fourteen songs for Bing to sing in six movies. The music for them all was provided by James Van Heusen. They range from the instantly forgettable ('A Second Hand Turban And A Crystal Ball') to the once heard, never forgotten ('Style'). The full tally is:

Anything Goes (1956), Ya Gotta Give The People Hoke; A Second Hand Turban and A Crystal Ball.

Say One For Me (1959), Say One For Me; I Couldn't Care Less; The Secret of Christmas.

High Time (1960), The Second Time Around.

Let's Make Love (1960), Incurably Romantic.

Road To Hong Kong (1962), Road To Hong Kong; Teamwork; Let's Not Be Sensible; The Only Way To Travel.

Robin and the 7 Hoods (1964), Style; Mister Booze; Don't Be A Do-Badder.

On several of the Songs, Bing is joined by other vocalists. Full details will be found under the entries for each individual song.

Cahn's most fruitful collaborations have been with Van Heusen, although his first attempts at writing the words go back to the mid thirties. His first film hit came in 1942 with 'I've Heard That Song Before' from 'Youth On Parade (1942) with 'I'll Walk Alone' from 'Follow The Boys' coming two years later. He is most strongly associated with Frank Sinatra in terms of tailoring a lyric to suit the vocalist. Two Academy Award songs — 'All The Way' from 'The Joker Is Wild' and 'High Hopes' from 'A Hole In The Head' — illustrate this. Cahn also has the knack of writing a hit song from a film's title and helping a mediocre movie to greater glory than it deserves. Some examples are 'Because You're Mine (1952); 'Three Coins In The Fountain' (1954) and 'Thoroughly Modern Millie' (1967). Other movies which contain Cahn songs include 'The Kid From Brooklyn' (1946); 'Peter Pan' (1953); 'Love Me Or Leave Me' (1955); 'The Court Jester' (1956); 'Pal Joey' (1957); 'Star!' (1968) and 'A Touch Of Class' (1973). By the time he was writing for such dross as 'The Stud' (1978) it didn't matter anymore. By then he had written a successful autobiography of sorts, 'Yes, I Cahn', and also developed a one man show. The show found its way onto an album and is an enjoyable ego-trip for a self confessed non-singer.

CALHERN, LOUIS (1895-1956). American actor whose only appearance in a Crosby film also happened to be his last completed assignment. He died shortly after 'High Society' finished shooting. He brought his distinguished screen presence to the role of Uncle Willie to Grace Kelly's Tracy Lord. His career began as a leading romantic lead in silent pictures. During the thirties and forties he was in such "serious" films as '2,000 Years In Sing Sing' (1933); 'The Life Of Emile Zola' (1937); 'Dr. Erlich's Magic Bullet' (1940) and 'Notorious' (1946). By the 1950's M.G.M. had got the measure of his capabilities and rewarded him with strong character parts. These began with the role of Buffalo Bill in 'Annie Get Your Gun' (1950). 'The Asphalt Jungle (1950), 'Julius Ceasar' (1953), 'The Student Prince' (1954) and 'The Blackboard Jungle' (1955) followed. He went straight into 'The Teahouse Of The August Moon' immediately after he had completed work on 'High Society', only to suffer a heart attack on location in Tokyo.

CALL ME TONIGHT *(Song).* Harry Warren *(Music)* and Leo Robins *(Lyrics)* wrote this song for 'Just For You' (1952). In the film's plot it was written to be featured in a school show. One could shower praise on Warren and Robin for accurately gauging the amateurish quality necessary to typify the low standard appropriate for the event. In the film's story Bing is passed the song by two schoolboys. As fictional composer/producer Jordan Blake he evaluates it by first of all singing it and then passing criticism. In reality, Decca must have held a low opinion of it as well. It was the only song written for Bing to sing in the picture which did not achieve permancy by way of a commercial recording.

CAMERON, ROD (1910-1987). Actor, although his one and only Bing picture appearance did not allow him much time to shine in the histrionics department. He is seen briefly as a Petty Officer in 'Star Spangled Rhythm' (1942). But then Bing's appearance in the same movie was not exactly padded out. He returns to prominence as far as Crosby followers are concerned during the 1950s. The 15 minute weekday radio slots shared by Bing, Rosemary Clooney and Buddy Cole carried a number of advertising spots and Rod Cameron was often extolling the virtues of a lozenge that made breathing easier. His resonant tones were just right. As a film actor, Cameron never made the big time except as the star of low and medium budget westerns. Paramount first noticed him in the late 'thirties when he was doubling for Buck Jones and Fred MacMurray and by 1940 he had bit parts in such 'Christmas In July' and 'North West Mounted Police'. 1950s titles such as 'Stage to Tucson' (1951), 'Wagon West' (1952), 'San Antone' (1953) and 'Yaqui Drums' (1956) attest to his cowboy interests. His career petered out in the 'seventies with 'Love And The Midnight Auto Supply' (1978) being his last recorded screen appearance. Trivia collectors will remember how he fed the Hollywood scandal machine in 1960 when he divorced his second wife to marry her

mother.

CANCEL MY RESERVATION *(1973 film)* One of Bob Hope's latterday comedies. Bing no doubt made an appearance as a favour to Hope. It languished on the UK distributor's shelf for a year before being cut from 99 to 83 minutes and receiving a release on the bottom half of a double bill. Bing's contribution was left intact but as he was only on screen a matter of seconds it would have made little difference to the film's running time. The Crosby gag occurs during a dream sequence in which Hope imagines he is being lynched. Crosby's ten second cameo went no way towards salvaging a sorry comedy.

CANTINFLAS (1911-). Mexican born actor whose real name was Mario Marino Reyes. Bing's first cinematic involvement with Cantinflas came in 1957. The previous year the actor had shot to international stardom in the rôle of Passepartout in Mike Todd's 'Around The World In 80 Days.' The following year Columbia Pictures produced a documentary about Variety Clubs International. Cantinflas was one of the celebrities appearing and Bing was one of the film's narrators. Cantinflas' only other American feature film was 'Pepe'. He had the main part in that 1960 movie, playing the title part. Bing made a guest appearance when he sang snatches of three songs to Cantinflas, autographed the Mexican's Tortilla and drove away. 'Pepe' failed at the box office and the actor returned to making films aimed at Mexican audiences.

CAPTAIN CUSTARD *(Song)*. This Johnny Burke - Victoria Schertzinger composition was specially written for the first 'Road' film. 'Road To Singapore' (1940). It wouldn't have sounded out of place being sung by Groucho in a Marx Brothers' film. Instead, Hope and Crosby sing it at a party in the film (and a fight follows, started by an unappreciative member of the audience). This first ever 'Road' picture song was never recorded commercially by Bing.

Bing, Bob, Dottie — Singapore and "Captain Custard"

One Sweet Letter From You

Malcolm Macfarlane deals with general correspondence with members. Malcolm will be very pleased to hear from members and his address is given at the beginning of the magazine.

Andy McKaie, Vice President, Catalog Development & Special Markets A & R, MCA Special Markets & Products, 70 Universal City Plaza, Universal City, CA 91608, USA.

Thank you for running my letter of clarification regarding the ownership of Bing's Decca catalog in BING 101. However, I was amazed to read in the same edition that the Bertlesman Music Group now owns the MCA Music Group. Again, that's very wrong. BMG *distributes* MCA recordings worldwide in territories where we do not have our own companies — that would be outside of the US, Canada, Japan, and the UK. BMG has a contract to do so for "X" amount of years, just as we, WEA International did before them. I understand that the machinations of the record business are sometimes a mystery to outsiders, but please check your facts before going to print. Thanks.

Also, as an update, the "Bing" box is tentatively scheduled for Summer/early Fall, 1993. If you or any of your members have intriguing and/or rare memorabilia and photos that they would like to submit for possible use in the accompanying booklet, please have them contact me. Continued good luck with your publication, but please contact me regarding the next time a reviewer has MCA or Bing's catalog sold!

(Asst. Editor: Our apologies to Andy for the confusion created. Pleasing to hear that the box set is still a possibility and I know that we can rely on members to help Andy with suitable material for the proposed booklet. Write to the address quoted above. I have already responded to Andy and I have thanked him for giving permission for the material to be released for the See for Miles CD, which is mentioned elsewhere in this magazine.)

Geoff Milne, 53 Morris Rd., Polygon, Southampton, Hants SO1 2BQ.

. . . Now to the song "Why Don't You Fall In Love With Me". There is no mystery about its origin as I could have identified it from way back in the 70's. The moment I played the cassette, I knew it was not the Miller band but, in fact, John Scott Trotter's orchestra. This performance comes from the Kraft Show on December 24, 1942 and was released in USA on Spokane 13 in 1978. I find it hard to believe that there has been so much mystery all these years. Anyway, all the Bing fans can now sleep soundly in their beds!

I'm glad, though, to have been of some use after all these years. I haven't seen a Crosby mag since leaving Decca in 1980 and so am a little out of touch with club activities and didn't therefore, know about the "mystery" until Leslie Gaylor drew my attention to it — I'm glad he did.

(Asst. Editor: It's great to hear from Geoff again after so many years and for those who don't know, Geoff was heavily involved in producing Bing's records in the UK for Decca/Brunswick. Geoff has now rejoined the ICC and we have asked him if he will write an article for BING about his experiences of working with Bing. Whilst he hasn't said "yes" he hasn't said "no" either! We'll keep our fingers crossed.)

Greg Marshall, 43 Longlands Court, Westbourne Grove, London W11 2QE.

I have just received No. 101 of BING and whilst reading, I noticed the section on the Sinatra Music Society and the article in the Telegraph magazine. In answer to your question, yes, I am the same G. Marshall in the magazine as well as one of the ICC members. Fame at last! In fact, I've been a member of the SMS since 1984 and was on the committee of the London branch for about 4 years.

The SMS is more than a 'fan' club as it encompasses all the best in popular music from the 30s through to the 70s and beyond including Nat Cole, Peggy Lee, Ella and of course Bing and many other singers and bands. In fact there is a very strong bond with Bing, and his music is regularly played at our monthly meetings, particularly the London branch, where there are several members of the ICC who attend every month. Alan Dell, Ken Barnes and Leslie Gaylor are regular visitors.

. . . I completely agree that a joint meeting between the ICC and the SMS would be beneficial to both parties.

(Asst. Editor: Nice to have confirmation from Greg that he was indeed one of our members too. We'll give some thought to a possible joint meeting with one of the SMS branches. Perhaps either London or Birmingham would be best.)

Stan White, 57 Stanley St., Rothwell, Kettering, Northamptonshire NN14 2EA.

The 101 edition of BING is excellent.

However certain comments made in the August issue disappointed me because they work agains the efforts of those who try to promote Bing Crosby to the general public, which is important, because the article, "The Finest Series of Recordings Ever", by Ralph Harding, well illustrates the lack of support for Bing in Crosby circles!

Derek's somewhat negative remarks about the "Evergreen" cassettes being in a form that will soon become obsolete because of Digital Compact Cassettes, seem to be out of touch with the fact that the "Evergreen" cassettes in general are selling well to the readers of that magazine. Bert Day and Percy Bickerdyke deserve full praise for their efforts on the Bing Crosby releases. Let the future look after the new DCC format, it is nothing to cause any concern yet. The fact that equipment will be introduced which will copy from

analogue to DCC straightaway solves a lot of problems anyway, plus the fact mentioned by Derek, that the playback-only DCC equipment, will also be able to play the present analogue cassettes. There is a long story of research into this subject. Basically, the trade is well aware that years and years of material on cassettes — both commercially released, and privately recorded, which are held in millions of home collections throughout many countries, cannot be ignored, which is why equipment will be available which can do whatever the owner of the cassettes wish regarding transfer to digital.

Bert Bishop's comments on the radio scene are generally welcomed but I must take issue with him about Benny Green and also expand on some of the points made. Bing is heard a lot on the radio because of the efforts of a very few enthusiasts. To name some of them means that others I do not know about, will be missed out, in which case they should write to this magazine and make their efforts known to all, but whoever they are, they are still a minority. John Gunn does of course do a weekly "Bing" spot in his programme, "78 Vintage" from BBC Essex, as does Alan Dell each week in "Sounds Easy" on BBC Radio Two. Not many of Trevor Littlechild's "Time Was" programmes from BBC Cambridgeshire pass without Bing being heard, and probably none without his name being mentioned. Much the same can be said for Gerry Didymus on BBC Solent, Frank Wappat's "Stars On 78" in the North of England, Dewi Griffiths on Radio Wales, and so many more, and not overlooking our friends abroad, who support programmes which feature Bing. The Westchester Business Institute headed by Ernest Sutkowski sponsors 3 half hour Bing programmes each week over WRTN 93.5 FM, New Rochelle, New York . . . we read in BING 101 of Arne Fogel's Bing programmes, over KLBB-AM 1400 in the Minneapolis-St Paul area. As far as I know, Peter Hetherington does a lot for Bing on Metro Radio in Newcastle, the same as Richard Spendlove on BBC Cambridgeshire and Peterborough. Peter Moreton does what he can within the contents of his "It Ought To Be Band" programme on BBC Radio Northampton. David Jacobs did his best on Melody Radio during his stint earlier this year, and other radio people too do well by Bing.

Benny Green does indeed have his favourite singers, Rosemary Clooney and Frank Sinatra being two of them. However, the other side to Benny Green is that if he does not like an artiste, then he does not feature them, unless forced to do so to make a point within the theme of a given programme. If you think about it, there are quite a number of names who never appear in his programme; Bing is featured a lot, but who are we to tell a Sinatra fan that Bing is best. As far as I am concerned as long as Benny features Bing to reach the large audience of Radio 2, he is helping a lot, and if he happens to be seemingly unkind to Bing over something or other, that puts Bing in good company in Benny's programmes. Yes — even including Frank Sinatra, who has been the subject of critical comment from time to time. Benny does present critical programmes, very often, and a tremendous amount of listeners enjoy them. It is also worth mentioning that some of the highest praise ever broadcast about Bing, has come from Benny Green. Benny is a great broadcasting character, he is nearly always entertaining, and long may he continue.

There is also Quality Europe FM — a satellite station using the Astra Satellite Service, which can reach 26 European countries. It has a current reach of 10 million listeners, which increases all the time as satellite radio catches on, and at any one time the station has about one million listeners . . . Edward Cole is the Chairman. He also broadcasts, and many years ago he was one of the announcers/presenters/producers on the pirate radio station — Radio 390. Ken Crossland did a programme about Bing with Eddie — just over a year ago, which lasted a full hour, probably more.

All of this builds up to the fact that a few dedicated Bing Crosby "pluggers" put in a lot of time, money and research in order to ensure that Bing is heard on as many radio stations and networks as possible, and this means finding out about the stations and networks concerned, their aims and programme contents, and indeed, whether they can be persuaded to feature Bing, and then offering practical help to achieve this. Only yesterday I was talking by phone to Trevor Littlechild of "Time Was" and other programmes on BBC Radio Cambridgeshire, and I know Trevor will not mind me repeating here, what he said, and I'd better get it right as he'll probably read this along with Benny Green, Alan Dell and other broadcasters. Trevor said that although he has the BBC Gram Library in London available to him, as well as the extensive Record Library at BBC Cambridgeshire, when he is hard at work planning a programme — it is often the records that are at hand in his 'desk library' — that will be pulled out for use. Exactly, that is common sense and human nature . . . added to which, many commercial stations often hit problems — as they have no Gram Library of the like of the massive BBC one in London, to come to the rescue when a difficult 78/single/album/CD is required. Consequently Leslie Gaylor and myself — with terrific assistance from Ernest Sutkowski, make sure that Bing Crosby is well represented in those desk top collections belonging to radio presenters in BBC and Commercial Radio throughout the country, and often, when a track is simply not available, Leslie will respond to an urgent phone call, or letter, by supplying it on cassette. Many BBC programmes have taken advantage of that personal service, as have several commercial stations including one I know well — KCBC in Kettering. Alan Dell has run a special Bing Tribute almost entirely from material supplied by Leslie on cassette.

Richard Spendlove at BBC Cambridgeshire has his desk top library of Bing . . . Ken Gladstone Miller of South Coast Radio has — and so it goes on, and recently I asked Leslie's help to supply some Bing songs accompanied by Electronic and Theatre Pipe Organ backing, to the BBC programme on Radio 2, "The Organist Entertains", which is presented by Nigel Ogden.

Of course others do this, not a lot, but some do, and I know that Wally Oldfield and John Bassett make sure that John Gunn is well looked after on the Crosby front. There are others; let the BING magazine hear from you.

So you see a lot of work goes into making sure that the radio people are able to feature Bing and our thanks must go to them for such a splendid response to our

efforts.

At this point I must close, as I am working on a Bing script for a programme on KCBC — which might also go out over WRTN in New York, with the help of Ernest. We are also looking at what Quality Europe FM might need, to help them give Bing some more coverage.

(Asst. Editor: A long and spirited reply by Stan to points made in BING 101. We all acknowledge the hard work done by the few to keep Bing's name prominent in the media and I am sure that we are all grateful for their tremendous efforts. Incidentally, Stan's broadcast went well and featured some 16 radio tracks. See BING ON THE BOX)

Ken Seavor, 9 Glenwood Drive, Irby, Wirral L61 4UG.

I read with interest Alf Ward's enquiry about the film "The Gay City". This *was* the title used for the UK issue of the Paramount film "Las Vagas Nights". Back in 1941, when the film was issued in the US, Las Vagas was a small desert town. Most English people at the time didn't even know of its existence. When it came to issue the film in the United Kingdom (probably 1942/43), Paramount decided not to use the original title and came up with "The Gay City" as an alternative. The film featured Tommy Dorsey and His Orchestra and was Frank Sinatra's film debut (apart from the Major Bowes "black face" item made in the mid 1930's). "Dolores" comes from this film and was a major hit for Dorsey (and Sinatra), though ironically Sinatra does not sing on the sound-track version — in the film it was treated as a comedy feature with "vocal" by Bert Wheeler and company. Sheet-music items from the film were issued over here (Dolores was one of them), and they all refer to the film "The Gay City". US sheet music items refer to the original title — "Las Vegas Nights."

It's a rather sad sign of the times that a recently produced film with this title (i.e. The Gay City) would probably be rated triple X!

Ena Hooley, 6 Mildmay Court, Eastgate St., Winchester SO23 3DY

. . . I'm sorry to disagree with you all, but I still prefer the old quarterly stencilled BING. Maybe I'm old-fashioned. I know it's bringing in the younger set for which I am happy but as Bing sings "That's What Life Is All About". What is one man's meat is another man's poison . . .

(Asst. Editor: Oh well. Some you win, some you lose!)

Ken Merry, 28 The Avenue, Bessacarr, Doncaster, South Yorkshire DN4 5JX.

Of significance I feel in a deteriorating world, a quote from a book review in the Times newspaper of 26th September by a Sean French reviewing the book "Judy Garland" by David Shipman.

. . . "All those breakdowns, pills, shows, ghastly men, dubious doctors and agents. Only fellow professionals, such as Bing Crosby and Frank Sinatra, emerge sympathetically from the moral quagmire."

(Asst. Editor: Very pleasing to read comments such as this. Thanks, Ken, for sending it in to us. Talking of books brings us to Gary Giddins whose forthcoming book on Bing we mentioned in the last magazine. Gary has written to us thanking us for various items and information we had supplied and it may be of interest to members to read the following extract from his letter.)

Gary Giddins, c/o The Village Voice, 36 Cooper Square, New York, NY 10003-7118, USA.

. . . for the past several weeks, I've been listening to as many of the radio shows as I can find, and at some point I may ask you to advertise for some that aren't available to me here. I've now interviewed over a hundred people who worked with Bing, and I have an evergrowing list of more people to see. Among the most interesting things to come to light recently are an unpublished memoir by the late Melvin Frank on the making of White Christmas, and his unproduced teleplay, Dixie and Bing, made available to me through his estate.

So things proceed slowly but surely, and I hope to start writing by March. My desk looks like a bunker at this point. Again my heartfelt thanks for the help provided by you all . . .

(Asst. Editor: Some very interesting finds including an unproduced teleplay about Dixie and Bing! Hope that this is not 'Hollow Man' type material but I'm sure that Gary will treat it sensitively. Naturally I have offered assistance with the radio shows if necessary.)

MORE BOOKS 'N' BING

Peter Howard, 26 Woodlands Rd., Broseley Wood, Broseley, Shropshire TF12 5PU

Thank you for another very interesting BING 101. This letter is in answer to your request for details of Books 'n' Bing that weren't listed in the last magazine.

I have two that may be of interest:-

1. "A Pictorial History Of The Movie Musical" by John Springer. Castle Books, USA. (Chapter 3 "Crosby Comes To Croon". 16 pages of photos and texts.
2. "A Tribute To Bing Crosby". Chappell & Co. Ltd., 1977 (Large size paper book. 4 pages of text. 13 pages of photos. 100 pages of songsheets of some 36 of Bing's greatest hits.)

Michael O'Toole, Printcomp Ltd., Mountpleasant Mews, off Mountpleasant Ave., Lower Rathmines, Dublin 6, Ireland.

Here are some more book titles to add to your list.

1. The Popular Voice — Derek Jewell
   Great interview with Bing — Derek Jewell Andrea Deutsch — 1980.
2. Tune in Yesterday, the ultimate book of old time radio. John Dunning Prentice Hall — 1976. Commentary on every major American Radio Show 1920/1956
3. They Sang, They Danced, They Romanced — John Springer Cididel — 1991 — Chapter on Bing.

4. Tin Pan Alley — Ian Whitcomb — Wildwood. Good reference book — lots of Bing

4. The Melody Lingers On — Roy Hemming. Newmarket Prices 1986.
A superb book on Hollywood's Music men.

6. Showbiz from Vaud to Video — Al Green — Holt — 1961. From the pages of variety, packed with rare anecdotes.

7. The Jazz Singers — Bruce Crowthers & Mike Pinforce. Javelin — 1986 nice piece on Bing and Connie Boswell

8. Glenn Miller and the age of Swing — Jonathon Green D & S 1976
Written in pop style with illustrations.

9. My side of the Road — Dorothy Lamour, Robson Books — 1980.
Interesting close-up on Bing.

10. Hit Parade — Popular Music 1920-1955.
Don Tyler Quill 1985.
Every hitsong and who sung it. Bing is right through.

11. Fighting for a laugh — Richard Fawkes — McDonald 1978
Great shot of Bing on cover

12. The Book of Golden Discs — Joe Murrels — Barrie & Jenkins — 1978
Every Bing Gold Disc is discussed.

13. Hollywood's Other Men — Alex Barris — Barnes — 1975
Great chapter on Bing's colleagues — Rare Discs

14. Gone but not forgotten — Patricia Fox — Bell — 1982
Bing has a place with the Hollywood Greats.

15 In Person — The Great Entertainers — Martin Jottfried
A beautiful coffee table book (Abrami 1984)

16 You must remember this — Mark White — 1983
The Songs of the Great Songwriters — Bing in every chapter.

17 Music Masters Jazz Collection
John Humphries — 1990
Reference to most Bing albums available

18 The best of Music Makers
George T. Simon — Doubleday 1979
Great chapter on Bing's career

19 Tin Pan Alley
John Sheppard — (RKP) 1984
Bing is mentioned right through

(Asst. Editor: Many thanks, Peter and Michael for the information. Further additions to the Bing Bibliography will be welcomed.)

John Byron, 110 Chestnut Grove, Castlebar, Co. Mayo, Ireland

Nice to see Bert Bishop writing again for BING although I cannot agree with his views on Bing's performance in "The Country Girl"

I would say that the fact that Bing was 51 years old when he played Frank Elgin would be one of the reasons that he felt the need to depart from his usual type of screen performance. A good career move, I would say, because he could not have gone on playing the romantic devil-may-care roles forever. I thought he was outstanding in the part and I have often felt sorry that he did not take on more serious parts as he grew older.

I would have liked to have seen William Holden nominated that year for "The Country Girl" with the Oscar itself going to Bing and the best actress award going to Judy Garland for "A Star Is Born".

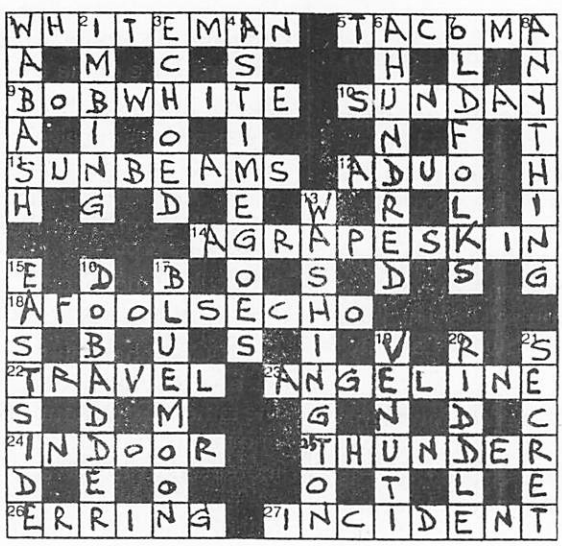
I think it would be great to set up a meeting with the Sinatra Music Society. The more we get together with lovers of good singing the better.

It was nice to see Perry Como sharing the cover of BING. Please don't forget that it will be the turn of one Robert Hope next May as he will celebrate his 90th birthday that month.

(Asst. Editor: Thanks John for the comments on "The Country Girl" and the suggestion about Bob Hope has been duly noted.)

CROSBY CROSSWORD

Answer to page 4's puzzle.


WHITE MAN TACK MAN
A M C S H L N
BOBWHITE SUNDAY
A I O I N F T
SUNBEAMS ADU H
H G D E W R L I
AGRAPESKIN
E D B O S D S G
AFOOLSECHO
S B U S I V R S
TRAVEL ANGELINE
S D M G N D C
INDOOR THUNDER
D E O O T L E
ERRING INCIDENT

Lionel's Lines
How Could You Believe Me . . .

Lional Pairpoint's theme for this issue is the use and abuse of statistics — and song titles — in matters Bing. As a preface, I have one recent example which sets the theme. You will read elsewhere of the "BING CROSBY EP COLLECTION". When I received the final tape to approve prior to mastering, I found that someone — perhaps with tongue in cheek — had converted "Sailing Down The Chesapeake Bay" to "Sailing Down The Cheapskate Way"! But in case they thought they were being clever, well,read on. Its a long tradition! Over to you Lionel.

By the time you read this it will be almost Christmas and it maybe that you have already fought your last fight through the crowded reading room at W.H. Smith, to buy greetings cards for those people that you see every day, anyway.

Don't worry. I am not about to set a bumper, hundred question Festive Quiz or discuss the greatest selling Christmas record of all time. I am not in the mood. It is a beautiful, golden, Autumn day (remember that Tuesday in late September?) and I would like to regress, even further — to August and the last issue of this magazine which contained momentous news regarding the preparation, by two of our colleagues, of The Bing Crosby Songography.

To most of us this would appear to be as daunting a task, as might confront Chris Bonington, should he attempt to scale the North West face of the Circle's combined Crosby collections and I, for one, look forward to its publication, in eager anticipation, secure in the knowledge that it will have been researched by those who **know** and **care** about their subject.

Too many articles, books and liner notes have been written in the past which contains irritating errors and conflictions, largely born of ignorance.

'The Fabulour Life Of Bing Crosby' by George Carpozi Jnr, published opportunely, little more than a month after Bing's death, contains more than its fair share of these small but jarring inaccuracies — 'he made an astonishing **850** recordings'; 'he played a **trumpeter** in Birth Of The Blues'; 'in 1951 he made 'Here Comes The **Bride**' '; the Crosbys' manservant is identified as 'Alan **Butler**' etc.

Then there was David Carter, from Radio London, who introduced the two hour tribute to Bing, broadcast on New Year's Eve 1977. He seemed to have been frightened by a Dingbat and studiously ignored his co-presenter's correct pronunciation, referring to his subject, throughout, as 'Bing Cross-B'. He also made a point of introducing 'That's A-Plenty' as being with 'brother Bob and The Bobcats' and one can only assume that he removed his earphone during the playing of one of Bing's early million-sellers which he identifies, on several occasions, as 'Sweet Lah-Lay-Nee'!

Record sleeves, particularly those from the Continent, provide a rich source of 'howlers' in the song title department. The Musidisc issue, 'Bing Crosby — His Greatest Hits' is a compilation of radio excerpts, featuring 'I Got The Blues Hooly Hooly' (The Yodel Blues) and 'My Sin Is In Love' ('My Cynthia's in Love)!

BIAC's 'Al Jolson and Peggy Lee At Their Rarest Of All Rare Performances' has eight Bing duets, kicking off with 'Sunshine Lake' although the actual record label gets closer with 'Sunshine Kake' and in passing, I am sure that Al Jolson would have been delighted with the photograph of Larry Parks, in blackface, under his name, on the front cover!

Curiosity prompted me to purchase the (mercifully) rare 'All American Stars' on the Fioretti? label which claimed Bing singing 'With The Moon In The Sky' and 'If You Would Ever Ask Me' — these turned out to be, respectively, 'You Don't Have To Know The Language' and 'You Was' from Philco Radio Time.

Of course, there are those errors which are inspired by the fogging of the memory due to the passing years. I still encounter difficulty in convincing those who have lived in the UK, all of their lives, that it is extremely unlikely that they heard Bing singing 'South Of The Border' or 'Ol' Faithful', in the Thirties. One old friend is quite adamant that his father had a record of Bing singing 'South Of The Border' backed with 'That Sly Old Gentleman' — the only clue is 'the HMV label'. Can anyone help me with what he is really remembering.

Trudy Erwin, who joined Bing in many duets on the Kraft Music Hall, writes the sleeve notes for Spokane 23 — 'Bing & Trudy' — "One of the songs Bing and I sang together was 'Stay As Sweet As You Are'. Strange as it seems when I was a senior in high school I had harmonised that very same song with a record of Bing, in a little recording booth at the World's Fair. Dreams do come true!" — Alas, neither of these dreams have come true for us!

There are also those memories which have been enhanced or embellished to provide a more colourful and interesting anecdote. Another BBC radio tribute, of the 70's, 'The Entertainers' includes contributions by Billy Scott-Coomber, who is introduced by the presenter, Frank Dixon, thus — ". . . at this particular time, Scott-Coomber of Jack Payne's Band was a rather bigger name than Crosby."

Scott-Coomber then relates his story, "I'm not quite sure — it could have been 1929 or 1930. I was playing the famous Paramount Theatre in New York. It was an enormous theatre with 10,000 seats that could be increased to 12,000 and it was in the old days of cine-variety — about one hour of variety and an hour and a half of films. I'd come off after the second performance

and the stage doorman came into me and said, 'Hey! There's a guy outside, wants to see you'. So I said, 'Well, who is it?'. He said, 'Well, he says his name is Crosby'. Well, quite frankly, at that time, I'd never heard of Bing Crosby but I said, 'OK. Show him in'. So, he came in, he paid me a very nice compliment about my act and then he said, 'By the way, I'm making a record for my Irish American audience or a group of songs and there's one, you sang, called 'With Me Shillelagh Under Me Arm' — I'd like to record it'. I said, 'Well, I still own the copyright and *I* wrote the song' — 'Oh!' he said, 'Great! Well I'll make the record'. Well, bless his heart, he recorded it and I'm very grateful and my Bank Manager has been, for the royalities because many a time, it's bought me a packet of fags and a wee drop of the hard stuff".

Do I need to enquire of you what is wrong with the foregoing tale? I mean, apart from adding an astounding 8,000 seats to the capacity of the Paramount Theatre. Has he got his dates mixed? If it was 1930, would Bing be anticipating a record he was to make 20 years hence? If it was closer to 1951 when Bing actually recorded the song, would he have been unknown to Scott-Coomber or the doorman? In neither case, can one conjure the picture of Bing, running the brim of his hat through nervous fingers and dragging his toe in the dust, touting for the use of a song.

The disturbing thought is that somebody listened and believed and apart from the relatively, petty items that I have mentioned in this essay, there are, undoubtedly, misrepresentations of a more significant nature which cannot be so easily discredited and which are now accepted as truths.

Now would seem to be the time to confess one of my own peccadillos which, I recently discovered, has been preserved for posterity. Some time ago, I contributed radio tracks for an LP entitled 'Bing Crosby And Friends'. The title of one duet, eluded me and no matter what permutation I made of the lyrics and after numerous visits to the Music Library, I was obliged to surrender and opt for the most repeated line in the song which was 'To Prove That I'm In Love'. Much later, I came across the true title, on a record by Ethel Merman and Jimmy Durante, entitled, 'If You Catch A Little Cold (I'll Sneeze For You)'. But my faux pas is now embalmed in The Office Music Master Tracks Catalogue and last week, I had the opportunity of challenging the computer at the BBC's record library, during their series of Radio Shows at Broadcasting House. 'Yes, here we are,' said the custodian, ' 'To Prove That I'm In Love' — Bing Crosby and Patti Page — Magic AWE 3'. I now await that billion to one shot, when a producer selects the Merman/Durante and the Crosby/Page duets, both with a different title, for the same programme!

Incidentally, I was heartened to find that I was not alone in my indiscretion when that same computer advised me that Bing's record of 'Personality' was accompanied by Eddie Condom and his Orchestra!

Lionel Pairpoint

THE FALLING LEAVES

Whilst not quite the autumnal splendour of other years, Sunday October 4th was a pleasant day for all those who made the annual trip to Leeds. Phil Morgan reports.

The Twenty-seventh Annual Dinner Meeting was held on Sunday, 4th October at the Mansion House, Roundhay Park, Leeds. The day turned out to be a warm and pleasant one (following tradition) which was very welcome after a week of dreadful weather. Just over 50 guests attended and were given a warm welcome by the organiser and club secretary, Michael Crampton.

In his welcoming address and report, Michael introduced new members, particularly George O'Reilly from Dublin (a friend of Bing for 24 years), Roy and Joyce Edwards from Wirral and Joe and Pat Barron. Worldwide membership is increasing especially in Australia and the U.S.A.

George O'Reilly then gave a most interesting talk on his friendship with Bing. George is a retired record producer and his association with Bing began around 1953 when Bing was in Paris to film "Little Boy Lost". George had sent Bing a supply of shamrock on St. Patrick's Day. Two or three days later a courier arrived with a box of records as thanks from Bing. Then a telegram arrived from Paris asking George to meet Bing at the Royal Hotel in London. When George arrived there was a note from Bing saying that he had been called away but would be back at noon and would George kindly wait. So George took a seat in the foyer and in due course Bing arrived, looked around and then came straight over to George and enquired as to whether he was George O'Reilly. George admitted that he was but expressed surprise at Bing knowing. "Well, you look Irish" replied Bing. George was still feeling perplexed when Bing smiled and said "actually it was easy to spot you — your initials are on your briefcase." So out of such a small beginning of a gift grew a friendship that was to last until Bing's death.

George subsequently went over to America and Bing took time out to ensure that George was looked after, sending his own chauffeur to meet him and visiting Bing in his home. On the occasion that Bing was over in Ireland for the Irish Derby when Bing's horse won, an after-race banquet had been arranged (win or lose) and Bing had expressed to George his desire to hear and meet with some Irish musicians. At the banquet was the American Ambassador who, after the musicians had performed, proceeded to drop an all-time clanger by asking Bing to come to his own rooms because "You don't want to mix with the artists." The Ambassador received the full ice-cold stare of Bing's blue eyes and the remark "What do you think I am". Bing then went to the artists and spent the rest of the

Michael Crampton welcomes George O'Reilly to the Leeds meeting for the first time.

evening chatting to them.

There were more reminiscences from George who, I understand, is about to publish a book on Bing in the near future. This is bound to make fascinating reading and ought to be a must for every member. No doubt we will receive details in the magazine when it is available.

Michael reported that there will be a new video out in October (Bing Crosby's Merrie Olde Christmas). Talking of videos, we once again had the pleasure of seeing another excellent video specially prepared for the event by Jim Reilly made up of songs from Bing's films and stage performances. Poor Jim almost didn't make it to the meeting because en route to Leeds, his car "blew up" at Doncaster and Michael had to go and rescue him. (I hope you made it home, Jim, and that the damage to the car wasn't too expensive).

The meal (5-course) was really first class and mouth-watering (the menu was printed in the last issue of Bing).

During the course of the meal, Ken Crossland gave news of a CD and cassette comprising 26 tracks to be issued in late October which will be keenly sought after, I'm sure.

Roy Edwards gave a short talk on his career as a singer with bands such as Oscar Rabin, Geraldo and the Squadronaires.

After the meal we had a couple of quizzes compiled, one by Ken Crossland and the other by Arnold Pope which went down very well.

Marq Stankowski of Michican, U.S.A., once again sent some sheet music beautifully framed to be raffled for club funds and this raised £90.

Because of the proposed Bing Tour to the U.S.A. in 1993, the meeting at Leeds next year has been brought forward and will take place on the last Sunday in September.

A vote of thanks was proposed for the sterling efforts of Michael in organising the event which was again a great success. Many members brought items of Crosbyana for sale and much "loot" was proudly carried away.

The evening ended around 10.30 with everyone very happy with the day's events. Once again — thanks Michael.

Phil Morgan

ONCE IN A WHILE

Father Patrick Peyton who died earlier this year was the Irish-American Rosary priest who coined the phrase "The Family Who Prays Together, Stays Together". A 1987 programme by Veritas Video about Father Peyton was shown on Irish TV and in it, he describes how he approached Bing for help in getting his message across and received whole-hearted support. The video also contains a very rare shot of Bing singing "Adeste Fidelis" with Ann Blyth. Fr. Peyton's Family Rosary Crusade attracted millions of listeners and there are tapes of Bing's participation in some of these shows. At rosary rallies across the world, a record of Bing singing a hymn was always payed at the end of the proceedings. We thank Thomas Mooney of Dublin for much of the background information about Fr. Peyton.

BING'S ALL TIME GREATS

At one point during the Leeds meeting, "Thine Alone" brought the chatter to a stop. Michael Crampton remarked that "it had been in his Top Ten in 1958 and was still there today". He's not alone, as Ken Merry tells us.

As a diversion from the missed boat or suspicion that someone has tampered with the calendar to make it go faster or a media so awash with soap that Island Discs are the only stepping stones away from being taken to the cleaners, let us consider the dangerous notion choosing **Best** recorded performances of Bing whether studio or radio, many of the latter which did not get near to a recording studio. This should not be an exercise in the indulgence of anyone's favourites and well played or well issued ones or even the less often heard ones. The standards should be arrived at objectively: the quality of voice; the delivery of the voice and the particular characteristics of the song and possibly the arrangement.

First let us consider the phase of the voice in a lifetime's career. There was the Whiteman period when the voice and its range were being developed. Then the early and middle 1930s when Bing was quite a high light baritone. Then from 1937 to say 1941 the range of the voice was quite wide with low notes which were warm and full and with much power. This period arguably was the peak period of Bing's voice. In the 1950s Bing seemed to get a second wind and the voice had a mellow richness. The 1960s saw the onset of the phase of Bing and his voice graduating into a kind of semi-retirement. Even in his very last years when his voice was not what it was in the 1930s, Bing manifested a unique quality.

On to the first choice of the Best Ever Of Bing. **Thine Alone** was a fine song by Victor Herbert who must have been the Cole Porter of an earlier era and although it is tinged with the Victorian ballad influence, it is so attractive that it rises above its era. Bing's voice on this was never stronger or richer with those blood curdling low notes. Almost equal to this was another of Victor Herbert's songs sung by Bing — **Sweethearts** at about the same time which was in that high period quality of the voice. It seems reasonable to mention two songs of radio from Bing's earlier radio days although they are not candidates to be among the specially chosen. **Hometown** and **Umbrella Man** take anyone back who grew up in the 1930s and early 40s as swiftly as a flashback in a film. Bing sings these with great verve. But one haunting song of that time faded with the 30s and 40s seem to have a special nostaalgia — **Juanita** — which Bing sang excellently on radio. Another haunting candidate for inclusion is a song is one he sang so well on radio recordings at about that time and which he did not record in the studio until the 1970's, **The Night Is Young And You're So Beautiful.**

Two earlier studio recordings — **Blue Prelude** — which has an unusual range but Bing sings it very effectively and **The Folks Who Live On The Hill** which Bing made into a high standard until he was overshadowed by Peggy Lee's fine later version. **When You're Away** by Bing cannot be excluded. Then two from the early 40s. **Marcheta** — such an under-rated song sung so well by Bing. **A Nightingale Sang In Berkeley Square** has strong, deep associations with the war but it is one of the finest songs in its own right and Bing sings it in great voice and with feeling.

Consider — **Constantly** — this song sung by Dottie Lamour very attractively in a Road film fits Bing's voice so well and a latin tinged arrangement makes it irresistible.

Baia of the mid 40s. Bing sings this powerfully and the Xavier Cugat is surely one of the best backings on a Bing record. **The Four Winds And The Seven Seas** is a rare and insinuating song sung so well by Bing with a very persuasive accompaniment by Carmen Cavallero on the piano. In the early 50s — **La Vie En Rose** — Bing seems to have had a penchant for the popular French songs. His coverage of Jean Sablon's hit — **La Mer** — is fine.

Another of the mid 50s is one of Bing's finest — **The Next Time It Happens** — it is in the Next Time around theme. Strangely never heard on the media it is a song by those two masters Rodgers and Hammerstein and so refreshing from their often heard songs.

There are two radio songs of the 50s which ought to be championed; **The Morning Side Of The Mountain** — an almost unknown song but so attractive and **Never Before** which apparently was written for a Martin and Lewis film but fits Bing's voice like a glove. In the last years **The Rose In Her Hair** was sung so feelingly by Bing and the musical arrangement is marvellous.

It must be emphasised strongly that these are not forourites (my favourites of Bing change every week) and they are chosen on objective assessments.

Here they are:-

In order of preference except Thine Alone.

THINE ALONE:::SWEETHEARTS:::JUANITA (Radio):::THE NIGHT IS YOUNG AND YOU'RE SO BEAUTIFUL (Radio):::BLUE PRELUDE:::THE FOLKS WHO LIVE ON THE HILL:::MARCHETA:::A NIGHTINGALE SANG IN BERKELEY SQUARE:::CONSTANTLY:::BAIA:::THE FOUR WINDS AND THE SEVEN SEAS:::LA VIE EN ROSE:::LA MER:::THE NEXT TIME IT HAPPENS::: THE MORNING SIDE OF THE MOUNTAIN (Radio):::NEVER BEFORE (Radio):::THE ROSE IN HER HAIR:::WHEN YOU'RE AWAY.

Bert Bishop's
BING ON THE BOX

After an accumatively auspicious start to my return under this title heading in the August edition when, given the right equipment, no less than seven films were available to be seen on our small screens, we are now down to a meagre three for this period. However, there's some interesting radio activity to report as well as a new video release featuring Bing. Apart from which the eagle-eyed may also have seen, and heard, television programmes during the course of which Bing's name or voice has been recalled. As a man who touched the lives of a full generation this is delightfully inevitable. My own 'sightings' have been 'Blue Peter In Japan' with Bing's "Straight Down The Middle" accompanying a dissertation on Japanese golf courses; "Love In Bloom" coming over the airwaves during a repeat of a 'Dad's Army' episode and, on the 6th October, Noel Edmonds asking a contestant in his 'Telly Addicts' quiz show if it were true or false that Bing was offered the role of Columbo before Peter Falk. Clearly, the lady was not a Bing fan. She got it wrong.

Since the last edition of our magazine Sky has started up a third film channel; 'Sky Movies Gold'. It replaces the Comedy Channel on Astra, Channel 26, and promises to show some of the most popular pictures of all times. No Crosby during the month of October. However, it should be a space worth watching for the future. But back to terrestrial TV for this review.

THE ROAD TO HONG KONG Channel 4 /8/92
A CONNECTICUT YANKEE IN KING ARTHUR'S COURT BBC1 06/09/92
THE GREATEST SHOW ON EARTH BBC1 /9/92

As Fred Reynolds rightly points out in his expertly compiled book 'THE ROAD TO HOLLYWOOD' the first of our movies is the only 'Road' film to have the prefix 'The'. Why the distinction for this final fling may never be known, but it was a film of many changes anyway. I don't think the cinema-going public ever forgave the production management for dispensing with Dottie Lamour as the leading lady; even so her extended cameo role was still one of the funniest and most entertaining sequences. Up against the inveterate scene steeler Robert Morley, Bing and Bob did well with only an average script, boosted by the several guest appearances of mainly British origin. Being made in Britain was a natural departure, especially with our own Joan Collins stepping into Lamour's shoes as the object of our travelling twosome's affections. At twenty-nine years of age she was no starlet, this being her sixteenth film at least. I'm sure that all Crosbyphiles are aware that it was Mike Sammes (of the Mike Sammes Singers) who sang the final "love" in the released recording of "Let's Not Be Sensible". The

Bing seeks to revive Bob's memory in "The Road To Hong Kong"

decision to exclude the word in the soundtrack duet may have been a recognition that at thirty years her senior Bing was pushing his luck a bit! Notwithstanding that Bing, having seen off 'The Twig and The Grape' has 'special effects' remove the only true contender to finally get the girl. Six out of seven can't be bad!

Time Travel has always been a fascinating appeal to enlightened mankind, at least. From the early 'Forties 'Time Flies' (with Tommy Handley) through to the 'Back To The Future' trilogy quite a number of films have reflected this appealing fantasy. Mark Twain's story, is presented by Paramount, is an enjoyable example of the genre, with blacksmith Bing, having suffered a blow to the head and been transported back through the mists of time to medieval Tintagel, forging friendships, romance and not a few adversaries in Arthurian England. Much of the appeal of this situation is the inevitable one-upmanship that future-man enjoys by virtue of his superior knowledge; ably put to use in the story by Bing, as Hank Martin, in his practical demonstrations of magnetism, ballistics and a very timely total eclipse of the sun! The melodic interludes came as no surprise and Hank's introduction to the musical ensemble of four-beat rhythm won approval of the King and his court — a dramatic innovation that Michael J. Fox was unable to emulate with *his* audience! The big surprise to emerge from the film being the unlikely trio that gave us "Busy Doing Nothing" — still heard to this day, as reported in these columns in the August issue. Who could have predicted that an ageing, English theatrical knight, and a normally hard-bitten tough guy with a downtown Brooklyn accent and larynx to match, could have come together with Bing to make a hit recording? That, as they say, is show business!

The screening of the third of our films pleased me considerably, not the least reason being that I'm a James Stewart fan. Though rather overlong it is dramatically enjoyable with a very strong cast and with the added bonus of seeing Bing and Bob Hope munching popcorn whilst Dorothy Lamour sings and aerial acrobats perform the melodic "Lovely Luawana Lady". Very good entertainment from a Cecil B. DeMille special.

As comprehensively reported in John Marshall's 'THE GRAPEVINE' there comes the news of 'earth moving' proportions that a definitive television biography of Bing by his nephew Kris Crosby, Bob's son, is currently in the making. Presently entitled 'MY UNCLE BING', it purports to trace Bing's life and career from Spokane to Hollywood. Already many of his contempories have contributed interviews with some seventeen hours of footage already in the can. But don't hold your breath, for it would seem that certain reservations have been expressed and Kris Crosby appears to be keeping a low profile on the matter. We can only hope that this amazing project will eventually come to fruition!

Staying with the TV screen but turning to commercial video, September saw the release of three 'Sgt. Bilko' tapes starring, of course, Phil Silvers. Each tape having three episodes. Volume 2 of Fox Video 0647 is the one that concerns us here featuring 'WAC', 'A MESS SERGEANT CAN'T WIN', and 'BILKO PRESENTS BING CROSBY'. Prevented by his Colonel from running any more dances Bilko attempts to recoup from a bad debt by kidding Bing to make a personal appearance at Fort Baxter. At this point we get two genuine Crosbys for the price of one, for our Ernie has to go through Bing's brother Everett to make what he hopes will be the lucrative arrangement. However, when Bing appears to have cried off Bilko sets up a Western Union Messenger as a Bing look-alike who can't sing but has the party piece of the poem "The Wreck Of The Hesperus". Naturally, the Fort Baxter audience are not fooled. But even as the real Bing is walking on stage Bilko is still trying to 'sell' his imposter and doesn't immediately recognise his star performer. The punch line comes when Bing decides that instead of a song or two he'll present a rendition of Henry Wadsworth Longfellow's aforementioned dramatic epic. For a master con-man Bilko does seem to come unstuck quite frequently! Selling at £10.99 the video is a welcome addition to the tape collection and is good value and entertainment even without the presence of Mr. C.!

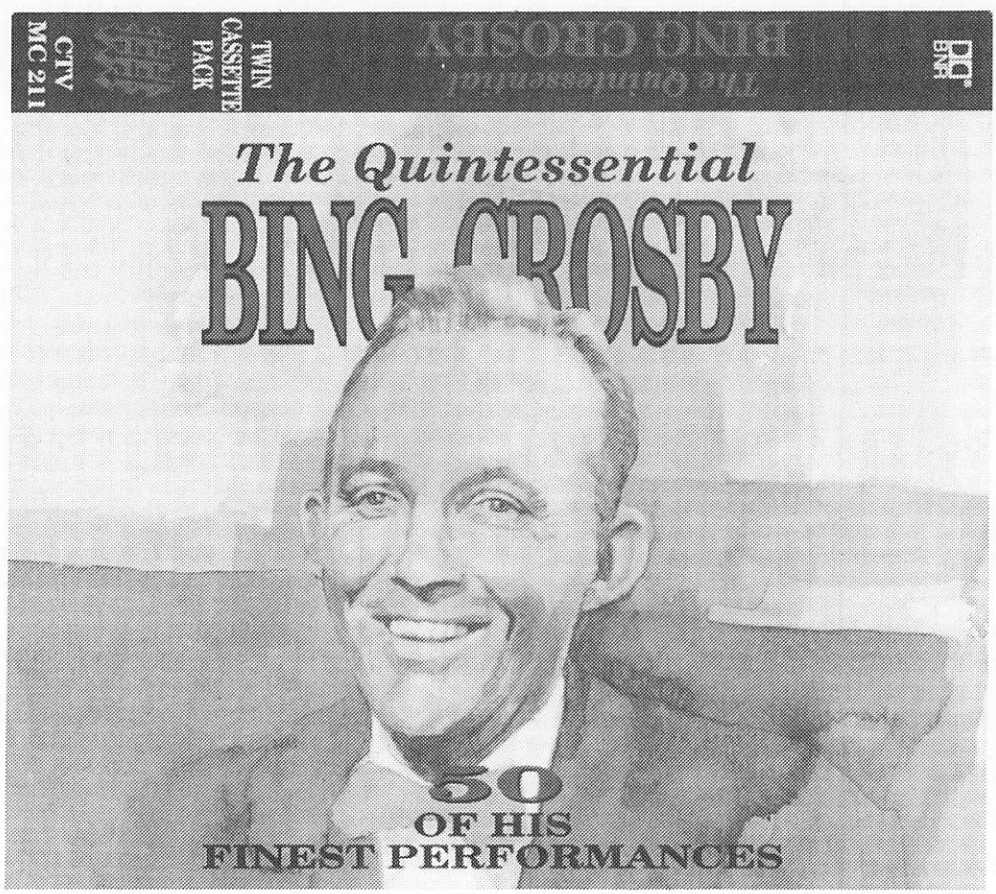
With the opening line of "KCBC brings you the BING CROSBY RADIO YEARS" our own Stan White takes to the microphone to present a very interesting and certainly informative look at just a fraction of Bing's career over the airwaves. A rather special tribute broadcast on Wednesday 14th October, the fifteenth anniversary of Bing's death. For the purposes of producing this article I was privileged to hear a master tape before the actual broadcast (some days after copy deadline) and in a short note to me Stan said "I'm no Alan Dell." In spite of my respect for the honey-voiced, Crosbyphile presenter of 'Sounds Easy' I'm bound to say that it was an even greater pleasure to sit back and listen to one of our own members eruditely presenting such a varied and knowledgeable programme. One that will, in fact, also go out, as I write, on WRTN 93.5FM New Rochelle, New York, and Quality Europe FM via their satellite system, thus reaching some ten million listeners on the continent! Quite a coup for Stan and the KCBC programme organiser Tony Harrison. The programme is also due to re-run at the Yuletide season on KCBC, with the addition of "White Christmas".

Stan commences his presentation with that relatively recent discovery, "What Is It?" duetted with Loyce Whiteman and accompanied by the Gus Arnheim Orchestra direct from the dance floor of the Coconut Grove — haunt of the Hollywood elite. This is followed up with one of the two surviving tunes from Bing's first national radio broadcast; "Just One More Chance", and just by way of a short diversion can readers say, without recourse to a crafty listen, what well-known tune introduced this 'Fifteen Minutes With Bing Crosby'? The answer will be given at the conclusion of this column; but no prizes!

As the broadcast developed Stan gradually eased into a relaxed presentation and continued with a very early Kraft Music Hall track "Some Of These Days", with the Dorsey outfit. One of the benefits of radio material is the added bonus of Bing's easy-going dialogue, which sounds neither written nor read. This relaxed

informality with words must have influenced his sponsors as much as his singing. The two are inseparable really. Anyway, by now we are into the John Scott Trotter era, and "Smarty". Stan interpolates snippets of information concerning various musicians Bing worked with which was a natural lead into a rare broadcast of "Swinging On A Star" with the Glen Miller Orchestra on the 31st August 1944. Soon there was to be a change of sponsor and the next track featured comes from Philco Radio Time when on this occasion Bing was brave enough to attempt "Love In Bloom" with Trotter's erstwhile drummer, Spike Jones; now with his City Slickers. Still lightly comedic Bing is presented with Trudy Erwin with some of their famous patter and "You Brought A New Kind Of Love To Me" from the Ken Carpenter introduced 'Time Marches Back' sequences: which it had here, for this is Kraft again. But backwards or forwards Stan had it all under control, and within the sixty minute broadcast was further able to feature Jimmy Durante (Bing singing "A Gal In Calico"); "A Bushel And A Peck" with Dinah Shore; "Rain" with Buddy Cole at the organ, through to "Tomorrow's My Lucky Day". Between times Stan found just the right words and snippets of information to give us "Them There Eyes"; "Shanghai"; "Diane", with an assist from Tommy Dorsey, and the mini-medley of "Lazy River"/"I'm Gonna Buy A Paper Doll" with the Mills Brothers. The entire programme was tour-de-force from an amateur in the true sense of the word which will have done Bing and the ICC nothing but good. Congratulations Stan!

Meanwhile, our usual band of stalwarts; Alan Dell, of course, John Gunn; Trevor Littlechild; Richard Spendlove and even the sometimes doubting Thomas, Benny Green have all given us considerable pleasure with a great variety of Bing material in the last few months. Happily so much is now available in good quality from radio sources. This was exemplified by a rare treat from Alan Dell on Sunday, 11th August when in "Sounds Easy" he gave us several lovely tracks from the Chesterfield series. It's just a pity that all our Sunday radio fare has to last us through the week! Well, now, have you remembered what that introductory tune was? If you haven't by now then you're going to be "Too Late"!



And yet more goodies! Good to see Ken Barnes active again in the Crosby world. The above — issued on both double cassette and double CD was issued in November with a TV advertisement campaign. 50 tracks, drawn from the 10th Anniversary Collection of 1987, featuring Bing with Buddy Cole and Pete Moore's enhancements.

MORE VIDEO NEWS

As we were about to go to print, we received a press release about a new ITC video and we can do no better than quote directly from this.

JOIN BING CROSBY AND DAVID BOWIE FOR CHRISTMAS THIS YEAR THANKS TO ITC HOME VIDEO

Spend Christmas with Bing Crosby and David Bowie - together for the first time in fifteen years in ***'BING CROSBY'S MERRIE OLDE CHRISTMAS'*** *released by ITC Home Video on 26th October 1992.*

This classic video features not only ***'WHITE CHRISTMAS'*** *- the biggest selling single of all time (30 million sales of Bing Crosby's version alone), but also* ***'PEACE ON EARTH-LITTLE DRUMMER BOY'*** *- the world-wide No. 1 hit from the unorthodox duo of* ***BING CROSBY*** *and* ***DAVID BOWIE.***

This 1977 television special was the last appearance by Bing Crosby on film, but it captures all the charm and all the magic that made the greatest 'crooner' of all time synonymous with Christmas.

This video will make an ideal stocking filler for anyone who's idea of Christmas in incomplete without songs like ***'HAVE YOURSELF A VERY MERRY CHRISTMAS', 'PEACE ON EARTH-LITTLE DRUMMER BOY',*** *and of course* ***'WHITE CHRISTMAS'.***

So there you have it. Bing's last TV show. Very nice but I thought that Bing looked very tired and ill in the show. It was certainly not him at his best but nevertheless it will be great to have a professional version of his last show. I shall certainly buy it and I hope that it will sell well to the general public. We might get some more shows from ITC if it does! Available from usual outlets at £12.99.

Meanwhile, from the U.S.A. comes a revamped version of "THE MAGIC OF BING CROSBY". Available from Reader's Digest, Order Department, Pleasantville, NY 10570, U.S.A., this video has an extra 30 minutes of material added to last year's release. Regrettably, this extra 30 minutes is in lieu of "Volume 2" which will not now appear. Price in the U.S. is $29.97. A U.K. release seems unlikely.

Malcolm Macfarlane

TRADING POST

Entries are free for all items of Crosbyana and there is a nominal charge of £2 for non-Crosby advertisements. All items are printed in good faith and we cannot accept responsibility for any dissatisfaction arising from transactions undertaken as a result of these entries.

Please send all advertisements to Malcolm Macfarlane, whose address is given at the beginning of the magazine.

Stan Woodford, 6 Mariam Gardens, Hornchurch, Essex RM12 6QA.

Stan has on offer VHS video items and film song compilations of Bing that may be of interest. SAE for lists please.

Arthur Blood, 597 Osmaston Rd., Derby DE2 8NE

A reminder that Arthur is offering Bing Christmas stamps with the proceeds going to the Variety appeal. Price is still the same i.e. £2.20 for 20 stamps including postage.

NOSTALGIA, P.O. Box 82, Redmond, Washington State, USA 98073 - 0082, USA

Robbie Owen who broadcasts from KCBC Radio in Kettering has arranged with this company for their catalogue of old radio shows etc. to be sent to those who write and ask for it. Members interested should therefore write direct to Nostalgia at the address shown requesting the catalogue and mentioning Robbie Owen of KCBC Radio. A catalogue should arrive in due course.

Bob Hollis, 45 Dargate Rd., Whitstable, Kent CT5 3AD

I should like to obtain information regarding singer/actor Dick Powell's recording career and any available tape cassettes. Can any member help?

(Asst. Editor: Bob already has cassettes of the Philco show of 31/3/48 and the Chesterfield show of 8/11/50 in which Dick Powell appeared with Bing. He is particularly interested in Dick's commercial recordings if members can help.)

Mrs. N.G. Tanner, 6 Silvan Road., Churchwood, St. Leonards-On-Sea, Sussex TN38 9RD

Mrs. Tanner lost her husband in May and she is now faced with the task of disposing of his Bing collection. There are over 200 cassettes of Bing material (including many tapes put out by Reg Bristo) plus Bing magazines, a Bing tie, some photos and a Bing mirror. Mrs. Tanner wishes to sell the lot en bloc if at all possible. Please contact her direct for further details.

John Marshall, 39 Kings Rd., Teddington, Middlesex TW11 0QD (Phone 081-977-6180)

John has obtained a few copies of the excellent video from the USA "Bing Crosby — Hollywood's Greatest Entertainer". He also has a small supply of videos of the 1987 TV tribute "Remembering Bing" and he is prepared to pass these on to members for £11 for both. Profits go to the Variety tribute.

Neil Robinson, 19 Alder Grove, Stapenhill, Burton-On-Trent, Staffs DE15 5QR.

I require Bing 78s, will pay a very reasonable price for any on my wants list or will consider exchanging 10" LPs for same.

Scott Sayers TSD Press, 1800 Nueces St., Austin, Texas 78701, USA

Details of a new limited edition book SINATRA: THE MAN AND HIS MUSIC; THE RECORDING ARTISTRY OF FRANCIS ALBERT SINATRA 1939-1992 have been forwarded to us by Mr. Sayers. The book is "coffee table" quality on high gloss enamel stock, 7" x 10" in size. I understand that the book is a complete listing of every Sinatra recording session, with details of many other aspects of his career plus rare photos. Hardback version costs $39.95 plus postage, softbound $24.9. plus postage. Write for brochure. ICC members will receive a $5 discount if they mention the club when ordering the book.

Timothy A. Morgereth, 5 Beach Drive, Inverness, Baltimore, MD 21222-4925, USA

Tim has further copies of his book (see BING 101, Trading Post) available at £18 sterling. Tim will accept cash sterling.

George O'Reilly, Crosby House, 1A Main Street, Malahide, Co. Dublin, Ireland

George is keen to acquire any of the books listed in "Books 'n Bing" (See BING 101).

THE DIXIELAND CROSBY

George Robert (Bob) Crosby, younger brother of Bing, leader of an excellent Dixieland style orchestra, born 25th August 1913, the only one of seven children to be born in Spokane and like Bing became a legend in the world of Big Band music in his own lifetime. Albert Harvey looks at his career.

Bob Crosby first worked as a vocalist with Anson Weeks orchestra in 1931 at the Palace Hotel, San Francisco and went on to sing with numerous other bands, the most notable of which was the Dorsey Brothers Orchestra. But as Bob told me in a recent telephone conversation "Besides doing the vocal spot I was expected to sit with the patrons and entertain them in the night club where the band was playing and for this I was paid $80". He went on to say "I didn't enjoy the time I worked with Tommy Dorsey".

Late in 1935 Ben Pollock, who had a very successful orchestra, decided he had had enough of working as an orchestra leader and wanted to change his profession. The personnel wanting to stay together formed a co-operative but needed someone to front the orchestra. He had to be good-looking and could also be used as a vocalist. Bob, who at this time was already thinking he would like to form a band of his own, was interested. He knew he could never be the entertainer and singer his brother was and was fed up with people telling him he was not as good a singer as his brother. This was an opportunity.

Bob was given the job and turned out to be a fine front man, his sense of humour was great and he could handle crowds with grace and ease. He also had a good rapport with the musicians in the orchestra. From the outset the band was a big success, its initial engagement being in New York at the Hotel New Yorker.

The band's personnel was made up of many famous musicians, on reeds Gil Rodin (also handling the arrangements) Matty Matlock (later taking over the arranging) Irving (Faz) Fazola, Eddie Miller, on trumpet Yank Lawson, Billy Butterfield, Sterling Bose and Muggsy Spanier. On trombone Warren Smith, Bob Haggart, bass, Nappy Lamare, guitar, Bob Zurke, piano, Ray Daudoc, drum. There were few changes in the line up except in late 1940 when Bob Zurke left, the piano stool was occupied by Joe Sullivan who later handed over to Jess Stacy. About this time trombonist Floyd O'Brian joined up with the orchestra and got to playing some hot jazz, proving he was one of the most individual and hot jazz trombonists of all time. Probably the most famous recording the band is remembered for is "Big Noise from Winnetka" (1938) a duet of Haggart and Baudoc. For short periods Doris Day and Kay Starr were engaged to sing with the band.

By 1938 the band had engagements appearing coast to coast, making personal appearances, broadcasting and recordong. The Bob Cats, formed in 1935, were a band within a band and were very successful, playing the really hot jazz they lasted until late 1942. With the war and more bad things than good happening in the world at this time, orchestras like the Bob Crosby outfit supplied welcome relief from the troubles of war. Just about this period Fazola, Zurke, O'Brian and Bose left the band and the Bob Cats were never quite the same again. The orchestra did some sessions backing Bing on his recordings.

During the 1930's Bob appeared in numerous movie featurettes as a vocalist. He had a contract with MGM and in the early 1940's appeared in a number of full length pictures starring as leading man who had an eye for the girls and loved music. Stars that he appeared with included Judy Garland, Van Heflin and Mickey Rooney to name but a few. In total he made twenty two films with MGM. Bob also made some guest appearances in some of Bing's films. With brother Bing, Bob as also involved with the musical background for the film "Holiday Inn" in which the band also appeared. He said Irving Berlin wanted to cut the song "White Christmas" out of the film but Bing and Bob convinced him he should leave it in. Had Berlin not taken their advice it would have been the biggest mistake of Berlin's long lifetime.

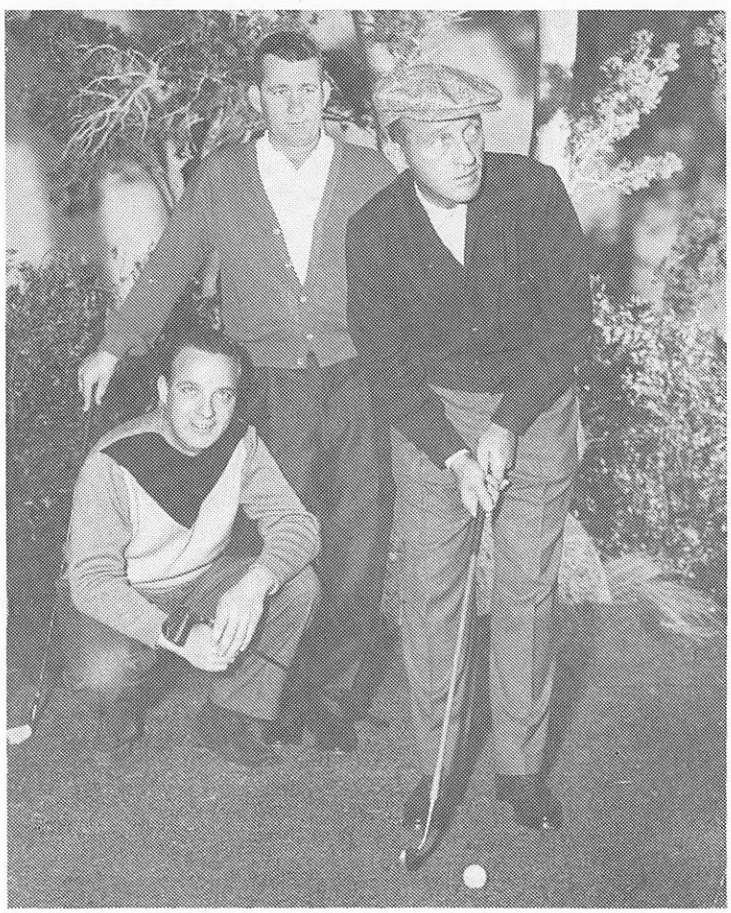
In radio Bob was the Emcee on the Camel Caravan Series and later he appeared on the All Gold and Ford radio series in a similar capacity. During the sixties he was host on the Kraft Music Hall television programme as a summer replacement for Perry Como. He also sang on radio with Bing.

Bob lived in Hawaii for a few years in the sixties and worked as an entertainer there. He went to Australia where he was a big hit and stayed there for over a year. Until he retired in 1991 due to ill health, Bob's orchestra played Disneyland, the Walt Disney Hotel, Orlando and did the Jazz Festival at Newport also the Sacramento Jazz Festival where Bob and June, his wife, were King and Queen of the Festival.

Asked about his relationship in his early years with Bing he said "Bing was a sort of baby sitter for me" and that he looked on Bing as his other father because he looked after him. He related that Bing had pulled him out of the Spokane River down at Magoldricks Mill Pond. He said he "had a fine relationship with his brother who encouraged him to play tennis, buying him books on the subject and equipment". He went on "I won the Pacific Coast Tennis Championship which was for 15 year olds and under". He related "Bing was a fine man and a fine brother who I respected very much".

"The last memory of Bing I have", said Bob, "was his visit to me before he left for Spain just before Bing died." Entering the hall of the condominion where Bob lives Bing asked the young man handling the phone to let him up to see his brother Bob. The young man phoned Bob and said "Mr. Crosby I have your brother Bob Hope down here to see you!" During our conversation Bob spoke of his mother whom he said came from Ireland, he gave me the impression he was very proud of this.

The Bob Crosby Orchestra was the best Dixieland Orchestra of all time. Bob says he has done very, very well with very little talent. He is a legend of the Big Band era — how do you achieve that status with very little talent? He is admired by many fans the world over, he is a great guy, a really nice man, a true Crosby, now living in La Jolla, Southern California overlooking the Pacific Ocean.



Bing and brother Bob (left) with baseball star Bob Lemmon

Derek Parkes' Crosby Collectors Club

The hope for a quick recovery to normal club activity, after writing for the August BING, was shattered by a second foot injury . . . a situation that was not helped by the presence of builders, decorators, holidays and visitors. Happily, with everything back to normal and feeling much better, a new start is being made on a number of items that have been missed. Hopefully, by the time this article is published, all will be up to date. If you know otherwise, it will help if you drop a line to explain the situation. In the main delays are beyond my control as illustrated by what follows.

ON TREASURE ISLAND — PEGGY LEE WITH BING CROSBY — Vol 2 — BING WITH ELLA FITZ-GERALD

At the time of writing (early October), these three CDs have not been released. Information received suggests that Parrot will release the Ella disc before the one with Peggy Lee. Experience has shown that release dates are usually optimistic, but there is hope that 'Treasure Island' and the Ella disc will be available by the time you read this. Rumours persist of several other releases from other companies. No doubt some will be around before Christmas so keep your eyes open.

NEWS-SHEET

Further details of new releases, with disc prices, will be given in the next NEWS-SHEET. In order to save space in BING, the NEWS-SHEET is now the main way in whcih information is given to club members. A charge of 50p per issue is made to cover the cost of printing and postage. Members are requested to send a self addressed envelope (or addressed label) for each NEWS-SHEET ordered. Write NEWS-SHEET on the envelope/label. This co-operation will be much appreciated. It takes so little time to address one envelope but so long to write somewhere between 150 and 200. Of course discs will still be listed in BING but the information in the NEWS-SHEET will be more up to date and will give fuller details to help you obtain anything you may want.

MCA/BMG/GRP

Some criticism has been made against the writer for misleading readers as to the present owners of MCA. It has to be admitted that any writer obtains information by being directly concerned, heresay or from some other publication. It can then be further modified by interpretation and memory. Since there is no advantage to be gained from deception any misinformation is an unfortunate error. However, about 2 years ago some news appeared in the press regarding MCA which suggested some rearrangement of ownership. Since then discs have been issued by GRP Records, Inc. which suggests an American company, but most of the recent acquisitions associated with Decca/MCA carry the BMG trademark. Several discs, originating in Australia (Rainbow MFP), state that the material is issued under licence from BMG with no mention anywhere of MCA. However, it is now understood that BMG are mainly distributing agents.

INFORMATION

Releases over the last few months have not been very exciting but with the approach of Christmas more should appear on the market. If you require more information about the discs listed herein or elsewhere, please feel free to write. Time is very precious so please help me to help you. When making an enquiry, please fold your writing paper in half and list your questions on the left side of the fold. The right side will be used to give you brief answers and your letter will be returned to you. PLEASE ENCLOSE A SELF-ADDRESSED STAMPED ENVELOPE. Complete title listings or lists of available CDs can be given only in the NEWS-SHEET. Please note that the prices given in BING are an indication of shop prices. Club prices can be substantially lower but if discs have to be obtained through normal retail outlets, the price to you will be an additional £1 . . . but remember, all club prices include post and packing costs.

NEW MEMBERS

Please send £2 plus two self addressed envelopes. You will then receive club details plus two issues of the NEWS-SHEET. It should be stressed that a NEWS-SHEET is prepared only when there is sufficient news to make it worth while. It is not a regular publication. Its main purpose is to supply information that will help you with your Bing collection. Any new member wanting to order may do so by requesting the necessary information. (See previous section.) Write to:

D. PARKES
66 FIRS ROAD, FIRSDOWN
SALISBURY, WILTS SP5 1SW
ENGLAND
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NEW RELEASES, REISSUES OR OMISSIONS

UPDATES

CD LASERLIGHT 15411 A VISIT TO THE MOVIES Germany available UK £4.50

This is identical to the USA issue even to the release number — see BING 99.

CD MCA MCD 18348 MY GREATEST SONGS Germany available France £20

Contents and the release number are identical to the Australian release — see BING 101. However, the disc is substantially black in colour instead of silver.

CD PICKWICK MUSIC PKD 3192 THE BING CROSBY COLLECTION Australia £5.

Identical in content to the Evasound release as shown in BING 100 which was a rehash of Robert Parker's first release on ABC/BBC.

CD INTERTAPE ?????? BING CROSBY Germany £?

A copy of this CD was seen during a recent visit to German. It looked identical to the UK release on 500,027. A check back home has revealed that the disc was a German pressing whereas the UK disc was pressed in the UK. This may seem rather obvious but a close examination of your CD collection will quickly illustrate that UK releases have been pressed in many different countries including: Australia (10th Anniversary set), and EEC countries (many), etc.

PRIME CUTS

CD DECCA MCAD 10611 BOB HOPE AND FRIENDS — THANKS FOR THE MEMORY USA £8

Put It There Pal (2 takes)
Chicago Style
Merry-Go-Runaround w. P. Lee
Road To Morocco (2 takes)
Hoot Mon
Road To Bali

Playing Time: 35 minutes
Tracks: 13

Ten of the above tracks have been released on the LP 'Bob Hope In Hollywood'. Here we have the extra takes as shown. The remaining title is a duet with Bob and Durante — the hilarious 'The Boys With The Proboscis'. Hope is on every track. Those not listed are duets with Shirley Ross. Humorous — excellent.

2 CDs AFFINITY CD AFS 1021-2 THE JAZZIN' BING CROSBY, 1927 - 1940 EEC £12.50

Disc 1
I'm Coming Virginia (7)
Side By Side (1)
Mississippi Mud/ I Left My Sugar (2)
Mary (2)
Mississippi Mud (Trumbauer)
There Ain't No Sweet Man (2)
From Monday On (4)
High Water (3)
Louisiana (3)
'Tain't So, Honey, 'Tain't So (9)
Because My Baby Don't Mean 'Maybe' Now (2)
Rhythm King (4)
I'm Crazy Over You (B)
Susianna (B)
If I Had You (C)
The Spell Of The Blues (B)
Let's Do It (B)
My Kinda Love (c)
So The Bluebirds And The Blackbirds Got Together (6)
Oh! Miss Hannah (4)
Waiting At The End Of The Road (8)
After You've Gone (3)
One More Time (2)
I'm Sorry Dear (B)

Playing Time: 75 minutes
Tracks: 24

Disc 2
Dinah (B)
St. Louis Blues (B)
Shine (A)
Shadow On The Window (A)
Lawd You Made The Night Too Long (A)
Sweet Georgia Brown (A)
Cabin In The Cotton (1)
Some Of These Days (1)
How Deep Is The Ocean (A)
Sweet Sue — Just You (A)
My Honey's Lovin' Arms (A)
Someone Stole Gabriel's Horn (A)
Stay On The Right Side Of The Road (B)
Blue Prelude (B)
I'm Hummin', I'm Whistlin', I'm Singin' (B)
Someday Sweetheart (A)
Moonburn (B)
Pennies From Heaven (A) w. Louis
Don't Be That Way (A)
Mr. Gallagher And Mr. Shean (E)
You Must Have Been A Beautiful Baby (A)
Yodelin' Jive (B) w. Andrews Sisters
Rhythm On The River (soundtrack)
Yes Indeed (A) w. Connee Boswell

Playing Time: 72 minutes
Tracks: 24

This set is CEDAR processed. Most tracks are excellent although one or two have a little more noise than would be expected. The set comes with an excellent 24 page booklet. It is a very good selection and one which should be recommended to anyone who has some doubt about Bing's earlier work. Takes shown are as given in the booklet.

CD **REGAL 1572742 16 CLASSIC PERFORMANCES** Australia £4.50

Please
I've Got The World On A String
Pennies From Heaven
Dinah
Temptation
How Deep Is The Ocean
Blue Hawaii
Thanks
Did You Ever See A Dream Walking?
I'm An Old Cowhand
St. Louis Blues
Where The Blue Of The Night
Wrap Your Troubles In Dreams
Some Of These Days
A Ghost Of A Chance
Someday Sweetheart

Playing Time: 49 minutes Tracks: 16

For the dedicated Bing collector this is not an inspired selection. Unfortunately with the disc not to hand take information cannot be given. Excellent titles but all are already available.

CD **PATRICIA RECORDS — ALL STAR SERIES CD 23107 ALEXANDER'S RAGTIME BAND** Denmark £5 in USA

Wrap Your Troubles In Dreams
The Day You Came Along
My Honey's Lovin' Arms
I've Got To Pass Your House
Love Thy Neighbour
A Fine Romance
Love Is Just Around The Corner
Alexander's Ragtime Band
Small Fry
I've Got A Pocketful Of Dreams
Learn To Croon
Stardust
It Must Be True
Shine
Brother Can You Spare a Dime
You're Getting To Be A Habit With Me

Playing Time: 49 (?43) minutes Tracks: 16 (?14)

This disc has yet to arrive but please be warned that all copies tried to date have failed to reproduce the first two titles. The CD simply starts with 'My Honey's Lovin' Arms' . . . according to information received.

GUEST APPEARANCES — with just a little Bing. To save space the format is presented differently . . . PT: Total disc playing time. T: Tracks per disc.

CD **DECCA MCAD 10505 AL JOLSON — THE BEST OF THE DECCA YEARS** USA £8
Alexander's Ragtime Band PT: 43m T: 16

CD **MUSIC CLUB MCCD 074 THE VERY BEST OF AL JOLSON** UK £7
The Spaniard Who Blighted My Life PT 75m T: 30

CD **JAZZ AND JAZZ CDJJ-626 POPS! — THE HAPPY SOUND OF LOUIS ARMSTRONG** Italy £4
Lazy River
Music To Shave By (When You're Smiling — parody) PT: 48m T: 14

No doubt this is an interesting disc for Armstrong admirers with what are supposed to be obscure Louis tracks but the second item listed above is a complete disaster. It is heavily edited. The Platters, though listed as participating, cannot be heard and this must be the poorest sounding Bing track on CD.

CD **PRO-ARTE CDD550 THE BOSWELL SISTERS — EVERYBODY LOVES MY BABY** USA £10
Lawd You Made The Night Too Long — take A PT: 59m T: 18

CD **JASS RECORDS J-CD-622 THE BOSWELL SISTERS — OKAY AMERICA** USA £10
Lawd You Made The Night Too Long — take B PT: 73m T: 28

Both of the Boswell CDs are excellent. Even though the Pro-Arte is a better sound, the Jass CD wins on time and unusual contents. Both can be recommended to those of you who enjoy the Boswell Sisters.

CD **GIANTS OF JAZZ CD53086 THE MILLS BROTHERS 1931-1934** Italy £6 in UK
Dinah — take A
Shine
My Honey's Lovin' Arms — take A
Life Is Just A Bowl Of Cherries PT: 73m T: 27

JSP have released a comprehensive set of 5 CDs covering the Mills Brothers (Vol 6 to be released soon) but if you want an excellent representative sample of the very early numbers then this could be for you. Excellent sound.

CD **DECCA MCAD 10504 JUDY GARLAND — CHANGING MY TUNE** USA £8
THE BEST OF THE DECCA YEARS — Vol 2
Connecticut — take B (previously unreleased)
Yah-Ta-Ta, Yah-Ta-Ta — take C (previously shown as T)
You've Got Me Where You Want Me PT: 43m T: 14

A good Judy Garland disc with more interest to the Bing collector than is at first obvious. One new take, one rare take and one Bing track not easy to find other than on 78rpm.

CD **HEP CD 1006 THE DORSEY BROTHERS — HARLEM LULLABY** UK £8.50
Someone Stole Gabriel's Horn
Stay On The Right Side Of The Road — takes A and B
Here Is My Heart
PT: 58m T: 20

Engineered by John R.T. Davies, this disc is assured of a good sound. Mildred Bailey, Ethel Waters, Lee Wiley and Mae West are also featured.

CD **REPRISE 9 45014-2 GUYS AND DOLLS** USA £9.50
Fugue for Tinhorn
The Oldest Established PT: 44m T: 14

This appears to be identical to the original LP issue. Others featured include Frank Sinatra, Dean Martin, Sammy Davis, Jnr, McGuire Sisters, Debbie Reynolds, etc.

CD **ABC 836044-2 MOVIE MUSICALS** Canada £ ?

This is identical to the Australian issue with the same release number and the corresponding BBC release on CD 654.

CD **PHONTASTIC PHONT-CD-7658 THESE FOOLISH THINGS — 1936** Sweden £14 in USA
Pennies From Heaven (w. L. Armstrong) PT: 61m T: 20

A good selection of the bands featured in the birth of swing music.

CD **ASV CD AJA 5086 HITS OF '39** UK £8
My Melancholy Baby
I Cried For You
I'm Falling In Love With Someone w. Frances Langford PT: 75m T: 24

Other artists include: Glenn Miller, Vera Lynn, Al Bowlly, Ink Spots, Ginny Simms, Denny Dennis, Adelaide Hall, Ella Fitzgerald, Turner Layton, Harry Row, J. Garland, etc.

CD **PHONTASTIC PHONT CD 7670 OVER THERE 1942** Sweden £14 in USA
Deep In The Heart Of Texas PT: 62m T: 20

Featuring the swing bands of the period in excellent sound.

CD **CAPITAL CDP 7 98670 2 MEMORIES ARE MADE OF THIS — 50th ANNIVERSARY** USA £9
True Love PT: 54m T: 18

Although celebrating the 50 years life of Capitol the tracks selected are the hits from 1950 to 1963.

CD **SMITHSONIAN COLLECTION RD 048-3 AMERICAN SONGBOOK SERIES — COLE PORTER SONY MUSIC Special Products A22405** USA £11
Don't Fence Me In w. The Andrews Sisters PT: 71m T: 23

These Cole Porter songs were recorded from 1928 to 1950 and many different artists are featured.

CD **CONIFER RECORDS CDHD 180 DANCING IN THE DARK — THE MUSIC AND SONGS OF ARTHUR SCHWARTZ** UK £8
Dancing In The Dark PT: 56m T: 19

Tracks from the 30s selected by Geoff Milne. CEDAR processed. Miscellaneous artists including: Fred and Adele Astaire, Anna Neagle, Ray Noble, Henry Hall, etc.

CD **CONIFER RECORDS CDHD 181 YOU'RE THE TOP — THE MUSIC AND SONGS OF COLE PORTER** UK £8
Let's Do It, Let's Fall In Love (Whiteman)
You're The Top PT: 61m T: 20

Another CEDAR processed, Geoff Milne selection. Well worth checking out the full details of this release.

4 CDs **SMITHSONIAN COLLECTION RD 047 FROM THIS MOMENT ON — THE SONGS OF COLE PORTER-SONY MUSIC Special Products A4-22481** USA £32
Disc 2 A-22483 I Love You (L3314)
Don't Fence Me In w. Andrews Sisters PT: 64m T: 22

Bing is not present on the other three discs. It is a boxed set with an optional booklet. With somewhere around 4 hours of music the set has 84 tracks and a host of artists. Cole Porter himself, Maurice Chevalier, Fred Astaire, Ethel Merman, Billie Holliday, Mary Martin, Al Bowlly, Judy Garland, Maxine Sullivan, Dinah Shore, Frank Sinatra, Peggy Lee, Margaret Whiting, Ella Fitzgerald, etc.

4 CDs **READER'S DIGEST RC7-094 GOLDEN MEMORIES OF THE 40s** USA ?£27
Disc 2 ZCD4-5692 Is You Is, Or Is You Ain't w. Andrews Sisters PT: 60m T: 20
Disc 3 ZCD4-5693 Long Ago And Far Away
You Belong To My Heart PT: 59m T: 20
Disc 4 ZCD4-5694 Deep In The Heart Of Texas
Along The Navajo Trail w. Andrews Sisters
Bali Hai PT: 60m T: 19

No Bing on the first disc. All the vocalists, swing bands and groups who were active in the 40s play their part in this excellent set . . . if you like the period.

CD **VERVE 314513928-2 THE GERSHWIN SONGBOOK — 'SWONDERFUL** USA £8
They All Laughed PT: 66m T: 16

Most of the music was recorded in the mid 50s. Artists include: B. Holiday, Louis Armstrong, E. Fitzgerald, S. Vaughan, Dinah Washington, F. Astaire, etc.

CD **CAPITOL TOCP-7181 A VOCAL HITS COLLECTION Vol 2 — AS TIME GOES BY** Japan £17 in USA
Bye Bye Blues w. Louis Armstrong PT: 58m T: 20

This disc is available separately. Also issued as part of Capitol's 50th Anniversary but this is a Japanese release and is unrelated to the earlier disc. Dates are not given but tracks appear to feature the best of the Capitol artists of the 50s and 60s.

2 CDs **POLYSTAR 515509-2 SWING TIME — DIE HIGHLIGHTS DER SWIN-ARA** Germany £18
CD1 Let's Sing Like A Dixieland Band w. Louis Armstrong
Gentle On My Mind PT: 43m T: 14
CD 2 Play A Simple Melody w. Gary Crosby PT: 43m T: 14

Most of the tracks were recorded long after the Swing Era. Not all dates are given but 1972 is shown for one song. It has the right sound throughout to make it very enjoyable.

4 CAS **EMI TC-BILL.260816 POP MUSIC OF THE 40s — Vol 1** Australia £14
CAS 1 White Christmas T: 26
CAS 2 Don't Fence Me In w. The Andrews Sisters
The Waiter And The Porter And The Upstairs Maid w. Martin and Teagarden
People Will Say We're In Love w. Trudy Irwin T: 26

CAS 3	San Antonio Rose	
	You Are My Sunshine	
	Moonlight Becomes You	T: 24
CAS 4	South America, Take It Away w. The Andrews Sisters	
	I'll Be Seeing You	T: 24

The Playing time of this set has not been checked but it must approach a total of five hours. The tracks have been supplied by several record companies and so there is a good selection of the top artists of the 40s.

4 CAS EMI TC-BILL.260963 POP MUSIC OF THE 40s - Vol 2 Australia £14

CAS 1	A Hundred And Sixty Acres w. The Andrews Sisters	
	Sioux City Sue	T. 26
CAS 2	A Couple Of Song And Dance Men w. Fred Astaire	
	The Anniversary Waltz	
	Galway Bay	
	Tallahassee w. The Andrews Sisters	T: 26
CAS 3	Pass That Peace Pipe	T: 24
CAS 4	No Bing	T: 24

Similar in style and presentation to the previous set but taken from a slightly later period. Again with 100 tracks the playing time must be similar.

4 CAS EMI TC-BILL.791807 POP MUSIC OF THE 50s — Vol 2 Australia £14

CAS 2	Dear Hearts And Gentle People	T: 25
CAS 3	Play A Simple Melody w. Gary Crosby	T: 25

No Bing appears on the first and last cassette, nor on Vol 1. With the coming of the '50s the emphasis is more on the vocalists and orchestral arrangements rather than band work. Rock only just makes its appearance with Bill Haley's 'Rock Around The Clock'. As before there are 100 tracks per set each playing for just under 5 hours.

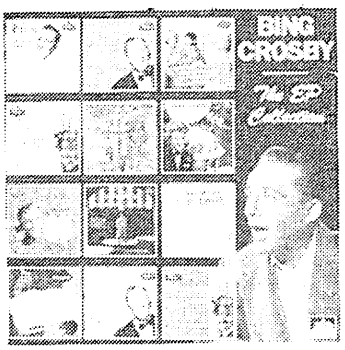
Originally available as LPs these four sets are now only available as cassettes, with each volume packed in a very attractive plastic case about the size of a video pack.

FINALE

This has not been an easy year as far as the club is concerned. People have been inconvenienced which has caused much frustration — probably more so on the writer than club members. Sincere apologies are given for any annoyance. All but a tiny few have been very understanding. May you all have a very Merry Christmas and a Happy New Year — and the sound of Bing to cheer you on your way.

Derek Parkes

THE BING CROSBY EP COLLECTION



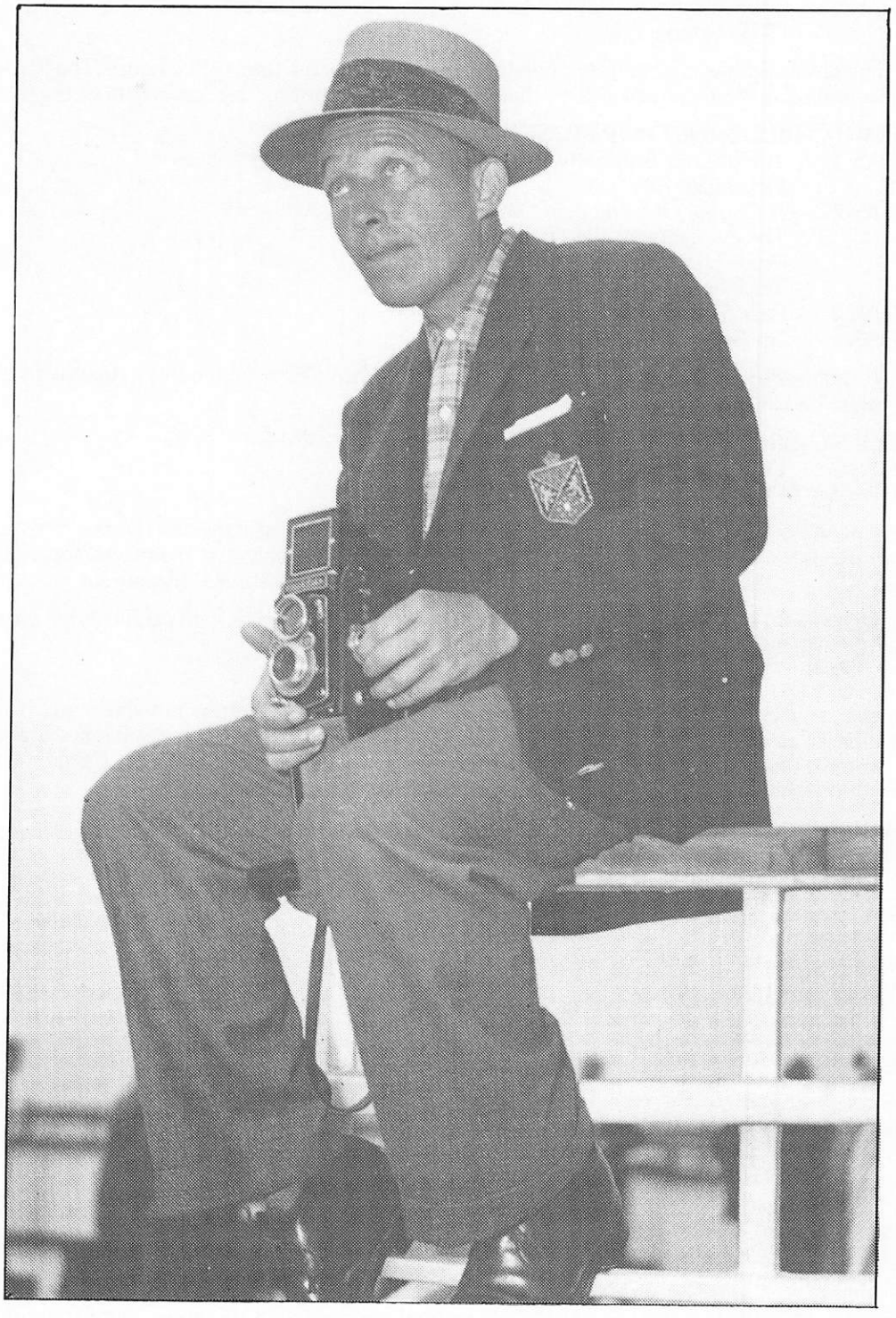
Too late for inclusion in Derek's report, but now quite definitely available is the "Bing Crosby EP Collection" on the See For Miles label. This release, which was compiled by your editor, who also wrote the sleeve notes, was first mooted in the April 1991 edition of BING. For a time, it looked as though MCA would not consent to the release of the tracks, but happily, they now have. The CD includes the following 26 tracks.

Road To Morocco, It Had To Be You, That's A Plenty, Something In Common, Moments to Remember, Look To Your Heart, Suddenly There's A Valley, The Possibility's There, The Loneliness Of Evening, The Longest Walk, Sailing Down The Chesapeake Bay, The Sweetheart Waltz, Sing Soft, Sing Sweet, Sing Gentle, The Moon Was Yellow, Me And the Moon, Pale Moon, Got The Moon In My Pocket, Chicago Style, Young At Heart, Oh Baby Mine I Get So Lonely, Mademoiselle De Paris, La Mer, Morgen, Under Paris Skies, Domenica, White Christmas (1955 version)

On the 26 tracks, 19 are taken direct from MCA's original masters, with the other 7 put through the CEDAR process. Overall quality is therefore excellent — a feature which all of Colin Miles' (who owns the label) releases exhibit.

You'll gather from the title that the CD is drawn from Bing's 45 rpm EPs — and some rare ones at that. See for Miles EP Collection now runs to 30, but this is the first from Bing's era. Support it and there may be more!

Released on CD (£10.49) and cassette (around £6.49) you should find it in a store like "Our Price". If you have difficulty, contact Ray Purslow's Record Centre in Birmingham (021 359 7399).



We seem to have a fixation this time around with Bing and cameras.

This photograph comes from "Ocean Pictures — The Golden Age Of Transatlantic Travel 1936 to 1959". The book, by Jane Hunter-Cox, was first published in 1989 by Webb & Bower/Michael Joseph and contains a compilation of pictures from the Ocean Pictures Archive.

CROSBY CLUBS AROUND THE WORLD

The ICC is pleased to be associated with the following Crosby Clubs.

Please write to the appropriate address for details of membership

Club Crosby, "BINGANG"
Mark Scrimger, President
Wayne L. Martin, Editor
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(Members in Europe should enrol via Ken Crossland)

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THE BING CROSBY HISTORICAL SOCIETY
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* * * * * * * *

"May the joys of the Christmas season be with you — every day"

★ ★ ★ ★ ★ ★

Copy date for next time - 15 February 1993

All material to Malcolm Macfarlane

Not everyone's dreaming of a White Christmas, Bing.

PURE GENIUS.

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